



FAMOUS
MONSTERS
#102

OCT. 1973

INCREDIBLE
20 PAGES
ON THE
LEGENDARY
LON
CHANAY SR.
PLUS
THE DIABOLIC
DUO
PLUS
MASTER
OF THE
MASKS
AND
CELEBRITY
LETTERS
ON OUR
100th ISSUE

DESTO-II

OF FILMLAND



GALLERY of FAMOUS MONSTERS



THE THING OF HORROR

from
"The Reptile"

SPEAKING OF MONSTERS



WELCOME...

...to the only magazine in the world smuggled out of Transylvania!

Each issue translated directly from the original Transylvanian... and if it gains something in the translation, well, so will you!

This issue the editor that I hold captive in my Castle has brewed for you an especially strong grue-grog containing such powerful ingredients as:

The Greatest LON CHANEY SR. Feature Ever Assembled!

A Feature on FRANKENSTEIN for Connoisseurs of Colin Clive and Disciples of Dwight Frye.

10 Favorites (Oliver Reed, John Carradine, Barry Atwater, Vincent Price & Half a Dozen Others) in the YOU AXED FOR IT Dept.

Congratulations by the Scare (er, Score) on Issue #100 from Christopher Lee, Lon Chaney Jr., Robert Bloch, Ray Bradbury, Geo. Pal, Ray Harryhausen & More—Many More!

Take it from us, Bela & Betty, this Brew 102 is the grue for you!

FORREST
ACKERBUD



CUSHING COMMAND

Thank you for putting out such a fine magazine. Issues #96 & #98 were the greatest. I'm glad to see you gave a story to *TWINS OF EVIL* in #96. I thought it was a great film, in the Hammer tradition. Cushing as always was superb, and let's hear it for the Collinson twins! In issue #98, I most enjoyed the Lee story, and the preview of *BLOOD FROM THE MUMMY'S TOMB*.

You must be familiar with the Cushing films, *NIGHT CREATURES* & *ISLAND OF* **WANTED! More Readers Like**



GABRIEL CABASSA

TERROR. Please run stories on these two. *NIGHT CREATURES* in particular was an excellent flick, with Cushing at his finest. Also, don't ignore *MARK OF THE DEVIL* & *DEVIL'S NIGHTMARE*. And please run a story on those two femme fatales, Ingrid Pitt & Barbara Steele. Also, more, more attention to Cushing &

Price & Carradine.

TERRY CREIGHTON
Maple Shade, N.J.

OBITUARY PRAISED

I loved the article on James H. Nicholson, because I am a fan of A.I.P. movies.

GEORGE LONG
Lebanon, Pa.

WALLY COX REMEMBERED

James Nicholson, J. Carroll Naish. It seems with each passing day we lose another great asset to the fantasy film. One you haven't mentioned also deserves space in *FA- MOUS MONSTERS*.

He played various roles on television, from the mild-mannered Robinson Peepers to the mad space captain Tiabo on a *LOST IN SPACE* episode. He also did voice-overs for cartoon figures such as *UNDERDOG*, as well as being a regular on the *Hollywood Squares* game show. He will be missed by many. His name was Wally Cox.

RON SAPP
Dover, Del.

BIGOT?

Bigot! Yes, you, Forry Ackerman. With each upcoming issue there have been Chris Lee interviews, Chris Lee films, Chris Lee everything!

What if we readers don't go ape over Lee? That space used for Lee can be very better put to use with features on fantasy's influence on television, with nice big features on *LOST IN SPACE*, *OUTER LIMITS*, *LAND OF THE GIANTS*, and *STAR TREK*. Shame on you, Forry, for playing favorites!

ALEX CABOT III
Brooklyn, N.Y.

TERRORVISION NOW!

I am writing to you on the

subject of made-for-TV horror films. One, *THE NIGHT STALKER* dealt with a vampire. It, in my opinion, was excellent. Barry Atwater was a very convincing vampire.

Another movie, *REVENGE*, starred Shelly Winters, who was also superb in *WHAT'S THE MATTER WITH HELEN?* and *WHO SLEW AUNTIE ROO?* It was about *ESP* and was very good, too.

Then, *MOON OF THE WOLF* came. It concerned a were-wolf, and was good for the performances of Barbara

WANTED! More Readers Like



STEVE WITTKIE

Rush and Bradford Dillman.

Another made-for-TV suspense movie was *HAUNTS OF THE VERY RICH*, a sort of *TALES FROM THE CRYPT* thriller. Lloyd Bridges was very good in it. Then, one of my favorites came, *THE VICTIM*. It was about a woman, excellently played by Elizabeth Montgomery, who was at her sister's home, not knowing her sister was really dead, and a murderer was stalking her.

Then CBS presented *GAR-GOYLES*, a chiller about rep-



ANDY TERRY

tillian monsters. The only flaw in this was that the fiends were shown too early in the film. Cornel Wilde, Jennifer Salt, and Grayson Hall (of *DARK SHADOWS* and its two movies) starred. Another favorite of mine was *THE DEVIL'S DAUGHTER*, which starred a cluster of horror stars. Joseph Cotten (of *DR PHIBES*) was a villain, Shelley Winters was a leader of a black magic cult, Jonathon Frid (of *DARK SHADOWS*)—he played Barnabas Collins, as every FM reader should know—was also there. Robert Foxworth and Belinda Montgomery also starred. This movie had a smashing surprise ending.

THE NIGHT-STRANGLER, a sequel to *NIGHT-STALKER*, was also good. It concerned an old man who strangled women because of his need for eternal youth.

There are probably lots more made-for-TV horror flicks which I have left out, but I just thought I'd mention a few of my favorites.

DAVID HILLMAN
Gate City, Va.

WANTED! More Readers Like



MYRON ERSTENIUK

WALT WHO?

I don't know why nobody writes in about your FM photographer, Walt Daugherty.

I met him once, and he seems like a nice man.

JEFFREY SKINNER
Evanston, Ill.



JAMES WARREN
Founder & Publisher

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Editor-in-Chief

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FAMOUS MONSTERS OF FILMLAND, Number 102. Published nine times a year, in January, March, April, May, July, August, September, October and December. Warren Publishing Co., Editorial, Business & Subscription offices at 145 E. 32nd Street, New York, N.Y. 10016. Second-Class mail privileges authorized at New York, N.Y. and at additional mailing offices.

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Subscriptions in the U.S.: 9 issues (Includes special Summer issue and special Christmas issue): \$9.00. Canada and Elsewhere: \$11.00. Editorial contributions are invited, provided that return postage and envelope are enclosed; however, no responsibility can be accepted for unsolicited material or photographs.

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4 FANG MAIL Our Demon Readers Demonstrate What They Love & What They Hate.

"FM, WE LOVE YOU!" ROBERT BLOCH, LON CHANEY, GEORGE PAL, FRITZ LANG, ROBERT QUARRY, GENE RODDENBERRY, WILLIAM MARSHALL, CHRISTOPHER LEE, RAY BRADBURY and Many More (for Instance, JAMES CAGNEY!!) extend Congratulations to *FAMOUS MONSTERS* on our 100th Number!

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FM WE LOVE YOU!

celebrities of the imagi-nation congratulate us on our 100th issue

ROBERT BLOCH

ROBERT BLOCH—the man who rode a murder-PSYCHO all the way to Fame & Fortune. Fortunately he's found time to give us ASYLUM, THE SKULL, THE HOUSE THAT DRIPPED BLOOD, THE NIGHTWALKER, TV thrillers from Star Trek to Twilight Zone, radio's Stay Tuned for Terror... and the classic horror story, "Yours Truly, Jack the Ripper". All this (and more) and a Hugo Award to boot!



ROBERT QUARRY



ROBERT QUARRY, "The Deathmaster", foil for Dr. Phibes, inscribes his infernal wishes.

RAY HARRYHAUSEN

Congratulations on the 100th issue of FAMOUS MONSTERS OF FILMLAND.

Although the title does suggest a magazine solely for horror addicts this unusual publication has covered a much wider field to include films of FANTASY and SCIENCE FICTION.

I think FAMOUS MONSTERS has contributed enormously in helping to keep alive for new generations the wonderful Gothic films of the past.

May it go on for another 100 issues.

Today I'm 56 and FAMOUS MONSTERS is 15. There's no doubt which of the two of us is in better shape. If only I had been as well-published and as well-edited as FM, I'd probably still be as pretty as the pictures found in its page.

In spite of my deplorable condition, I must admit that FM has done much to brighten these 15 years of my long and misspent life. My thanks for past pleasures and best wishes for a fabulous future.

SAMUEL Z. ARKOFF



SAM ARKOFF, President of American International Pictures.

KIRK (SUPERMAN) ALYN

Although I'm known for wearing a red cloak, as Superman, I've enjoyed all the stories and pictures about the weird chaps in black cloaks you have run in that fabulous one hundred issues of **FAIRY MONSTERS OF FILMLAND**. The photographs recall monsters I've met professionally—such as the Spider Lady and the Atom Man—and the articles are always as incisive as a chilled dagger. I am planning now to write a booklength appreciation for your *Two Hundredth* issue!



MARCEL DELGADO

KING KONG'S creator—the man who built him: MARCEL DELGADO.

KONGRATULATIONS on your 100th issue of **FAIRY MONSTERS** on Kong's 40th birthday.
—Marcel Delgado



American International Pictures

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Statement of the Board
and President

April 11, 1973

Mr. Forrest J. Ackerman
915 South Sherbourne Drive
Los Angeles, California 90035

Dear Forry:

As head of a company which has conceived more monsters in the past nineteen years than any other I feel that your publication—more than any other—has done more to present the proper, positive perspective of the peculiar world of monsters to the polipitizing public.

In your persistent promotion of the bizarre, you have proven the popularity of our brain children beyond any doubt. Also proving that dirty old monsters also respond to love.

We thank you and congratulate you on your 100th issue of *Famous Monsters of Filmland*.

Yours,

Samuel Z. Arkoff

SZA/enc

RAY BRADBURY

In this crazy world, Forrest J. Ackerman is the editor of a crazy magazine for crazy people of all ages who can't get enough of fangs, hair, and midnight. It shouldn't work as a formula, but somehow does. And in the midst of its craziness, it seems far more sane than the morning newspaper or the final news broadcast at night. Onward and upward, Forrest Ackerman and **FAIRY MONSTERS OF FILMLAND**!

ARTHUR KNIGHT NOTED FILM CRITIC

What a dull world this would be without its famous monsters—and how much duller without your **FAIRY MONSTERS**. Have a Happy Hundredth.



Abbott & Costello met GLEN STRANGE, here seen with Bela "Dracula" Lugosi, and GLEN STRANGE met the Ackermanster. Here Strange writes: "To my friend Furry here's to another hundred."



OTTO KRUGER, here seen with DRACULA'S DAUGHTER (Gloria Holden), looking into the future in 1938 at a vision of a FAMOUS MONSTERS to come (issue #81 where he was featured on the cover). "Congratulations on your 100th issue," he signs.



I send warm greetings and congratulations to FAMOUS MONSTERS OF FILMLAND magazine on the occasion of its 100th Issue. Forry Ackerman is the "heart" of the DRACULA SOCIETY, on the Advisory Board of CINEMA BUFFS, and a leader of the newly formed ACADEMY. Best wishes always,
Sincerely,

DR. DONALD A. REED
Founder-National President, THE COUNT DRACULA SOCIETY

RALPH BELLAMY



"Congratulations on the first 100 issues of FAMOUS MONSTERS!" RALPH BELLAMY, the doctor who delivered ROSEMARY'S BABY, once was THE MAN WHO LIVED TWICE and was in the distinguished cast of THE WOLF MAN.

FREDERIC MARCH



Mr. Hyde, in his own handwriting, drinks "a toast to your 100th Anniversary." (FREDERIC MARCH, of DR. JEKYLL & MR. HYDE, DEATH TAKES A HOLIDAY and I MARRIED A WITCH fame.)

HENRY HULL



It's the WEREWOLF OF LONDON himself! HENRY HULL, tells us please to convey for him that his hat's off to FM on this festive occasion.

GENE RODDENBERRY

CREATOR OF STAR TREK

Warner Bros.

A Division of The Warner Bros. Company

4000 Warner Boulevard
Burbank, California 91505
(213) 843-6000

May 9th, 1973

Mr. Forrest J. Ackerman
915 So. Sherbourne Dr.
Los Angeles, Calif. 90035

Dear Forry,

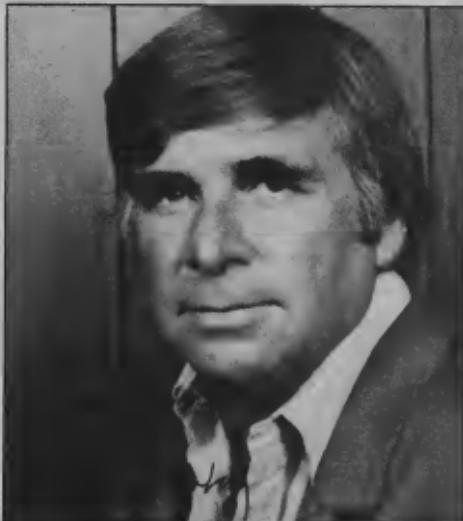
Congratulations on the 100th issue of FAMOUS MONSTERS OF FILMLAND. I have been a Forry Ackerman fan for years, a great admirer of both your talent and your philosophy of life.

I look forward to congratulating you again on the 200th issue of the magazine.

Best regards,

Gene
GENE RODDENBERRY

GR:rn



He boldly took us where no man had dared to go before: the MAN WHO TREKKED THE STARWAYS—
GENE RODDENBERRY.

ROUBEN MAMOULIAN MOTION PICTURE DIRECTOR

ROUBEN MAMOULIAN

BEVERLY HILLS, CALIFORNIA

May 15, 1973

Mr. Forrest J. Ackerman
915 South Sherbourne Drive
Los Angeles, California 90035

Dear Mr. Ackerman:

Congratulations to FAMOUS MONSTERS OF FILMLAND on its 100th issue. Hope it will live to add another zero.

I am as strongly for bigger and better monsters in fiction as I am against those in real life.

May the sinister pages of this magazine continue to delight us with shivers and terrors, and may they always be salted and peppered with the wayward humor of their editor, Forrest J. Ackerman.

With warmest regards to you and your charming wife,

Sincerely,

Rouben Mamoulian

RM/c



Internationally famous ROUBEN MAMOULIAN (on ladder) directing Fredric March in Oscar-winning performance in DR. JEKYLL & MR. HYDE.



Sorry -
With my warmest
congratulations on
achieving your
anthology.

Christopher

CHRISTOPHER LEE, Today's Great Dracula, sent His Warmest Wishes winging over from his Crypt in London.

THE QUEEN OF BLOOD FLORENCE MARLY



Velma the **QUEEN OF BLOOD** (known in her earthly incarnation as the fabulous **FLORENCE MARLY**) says, "Every one of the first 99 issues of **FAIRIES MONSTERS** has left me thirsty for more." Usually Forry Ackerman was deathly pale after posing for this picture with **MARLY** the Marvelous but from his hospital bed sent the reassuring message, "The neck wounds are healing nicely . . . and anyway, Ms. Marly only bit me with her milk teeth, because she likes this magazine and wants its Editor to live to produce more issues!"

RICHARD MATHESON



RICHARD MATHESON, in addition to **THE INCREDIBLE SHRINKING MAN**, has been responsible for so many fine fantastic films & telefilms—**HOUSE OF USHER**, **THE NIGHTSTALKER**; **BURN, WITCH, BURN** (with Chas. Beaumont); **DEAL**, etc.—that he is deserving of, and will no doubt get, a feature to himself in a future issue of **FM**.

Good Lord, what's going on there in the shadows? Forry Ackerman preparing the *hundredth* issue of **FAIRIES MONSTERS OF FILMLAND**? Should I congratulate him? Won't it just encourage him to keep on going until he's preparing his *two hundredth* issue? Well, what of it? We like his crazy, scary magazine. We like its crazy, scary editor. We wish him well. Look. He smiles at us from the shadows. Good, we have pacified him. *Keep up the good work, Forry!* See; he nods his head. Good ol' Forry.

JAMES CAGNEY



JAMES CAGNEY, the Star who portrayed **LON CHANEY** in **MAN OF A THOUSAND FACES**, odds his Best Wishes to "FM Readers".

CURTIS HARRINGTON



As a long-time aficionado of the horror film, I look forward to each issue of **FAIRIES MONSTERS** with shivery delight. To be able to receive regularly a magazine that presents such an incredible and rare collection of stills from horror films all over the world is a fantastic privilege.

CURTIS HARRINGTON

JOHN LANDIS AND SCHLOCK



Only yesterday JOHN LANDIS was a teenage fan of FM, today a celebrity on the JOHNNY CARSON SHOW as the 21-year-young genius who wrote, directed, produced & starred in SCHLOCK, "The Greatest Love Story Since KING KONG", the monster movie so horrifying that positively nobody will be admitted to the theater! Today, an international success, women are at John's feet—especially when he shaps at an equal opportunity shop (serving bath men & apes) and asks a female clerk to help him select a new pair of shoes.

DON GLUT

In 1958, I believed I was one of the only two or three existing monster fans in the world. When the first issue of FAMOUS MONSTERS appeared on the newsstands, I naturally thought it was created solely for me. I bought 3 copies—two to cut up for my monster scrapbooks and one to keep. Now I wish I'd have kept all 3 intact! I hadn't planned on taking scissors to following issues because I didn't think there would be even an FM #2. Here we are at #100!

Perhaps by now you've seen my book *The Frankenstein Legend: A Tribute to Mary Shelley & Boris Karloff* which was first announced in this magazine. Remember that this book and its forthcoming sequel *The Dracula Book* would not have been possible without FAMOUS MONSTERS, which truly started the phenomenon of "monster fandom."

LON CHANEY JR.



Lon Chaney Jr. as THE WOLFMAN.

Thank you FM people for the many times you have mentioned me and my roles in the many years since you got into my act of scaring the public. Even a man who is pure in heart and says his prayers by night may be bitten by the monster bug, and Larry Talbot and Kharis and Count Dracula and Lenny join me in sending their congratulations to the "grue crew" at Warren Publishing Co.

—LON CHANEY

DAVID BRADLEY

The bulge of complete bound volumes of FM is getting rather wide and fat on the bookshelves. Can it be that we are nearing FAMOUS MONSTERS OF FILMLAND 100?

Such dedication, industry in finding all those rare stills that might have been lost forever were it not for your persistence in relentlessly tracking down all that wonderful material.

Best, FM has renewed and kept very much alive the interest in horror and science fix, which still thrills us perhaps more so than when we were very young.

Congratulations, and continue on and beyond No. 200.

Mr. Bradley, the discoverer of Charlton Heston, frequently lectures on fantasy films at Universities and has himself directed a couple of s.f. films. A life-long *imagi-movie buff* who is also a pro.



THE DIABOLIC DUO

clive & frye:
they made a
monster—
and horror
history

those beautiful body snatchers

COLIN & DWIGHT, masters of fright. An inspired combination as passionate scientist & perplexed assistant. What beautiful "music" they made as Dr. Frankenstein and his feeble-minded, sadistic helper.

A fantastic new book has just been published, **THE FRANKENSTEIN LEGEND** by Donald F. Glut, a frequent contributor to these pages, and by special arrangement with the author & his publisher (Scarecrow Press), we are able to bring you an exciting excerpt from this thrilling volume which matches the sequence of photos which we have chosen to show you. Don's description follows:

The action in **FRANKENSTEIN** begins with a funeral in a bleak graveyard. The grim cere-

mony is observed by two sinister figures—one sophisticated, determined, handsome; the other hoorish, dwarfed & hunchbacked, with an ugly face locked into a seemingly sadistic mask.

The first man is Henry Frankenstein, a young former medical student, played by Colin Clive. The hunchback is his assistant Fritz, portrayed by Dwight Frye, who relished such roles (Frye was best cast as a psychopath. In **DRACULA** he played Renfield, a wide-eyed lunatic with a particular appetite for flies & spiders.)

Henry Frankenstein & Fritz wait until the funeral procession leaves the graveyard. Then hurrying thru the shadows, the two ghouls of the night disinter the newly-hurled corpse. The scientist speaks profoundly while patting the casket: "He's just resting...waiting for new life to come!" [See foto.]



Graverobbers with a grave purpose.

the shape of life to come

More bodies are needed for the project Henry Frankenstein has been nurturing in his overambitious mind for so many years. Another corpse is secured from the gallows. Henry has hoped to use the brain from the hanging body but expresses disappointment when he learns that the neck has been broken and the brain is useless. He needs another; a perfect brain.

While Henry Frankenstein is the scientific genius, most of the manual work is done by the hunchback. Managing, surprisingly, to avoid notice, Fritz peers thru the window of the Goldstadt Medical College while the white-haired Prof. Waldman [Edward Van Sloan of *Van Helsing*

fame in *DRACULA*] lectures to his students about the differences between the normal & criminal brain. He leaves specimens of both types for his class to inspect at the end of the period.

After the classroom has been evacuated, Fritz steals his way thru the window and toward the two bottled brains. Uneasy in this room of death with its hanging skeleton [see foto], the hunchback is on the verge of collapse.

He grabs the bottle labeled "Normal Brain."

what happens to the brain is a crime

As he begins to leave with his prize he is star-

NO PLACE FOR GALLOWS HUMOR HERE

Their grim game is Corpse & Robbers.

tled by the sound of a loud gong and drops the brain with a shattering of glass. (The nature of the gong was never established. It was probably a contrived excuse to let Fritz make his blunder.) There is but one alternative—stealing the other container marked "Abnormal Brain." (The present writer wonders how a man of Henry's standing could fail to notice the conspicuous label, as Fritz was never shown tearing it off.)

Concern for the young Henry arouses the suspicions of his lovely fiancee Elizabeth (played by blonde Mae Clarke) [interviewed on the subject of *FRANKENSTEIN* in our 100th issue] and their mutual friend Victor Moritz (played by handsome matinee idol John Boles).

Knowing the respect Henry always had for

Prof. Waldman, they visit the dean at the university and tell him about his former student, who is now in self-exile in an old watchtower.

The elderly professor shocks his two visitors, telling them that Henry dreams of creating human life from the remnants of the dead.

After listening to the pleas of Elizabeth, Waldman agrees to accompany them to Henry Frankenstein's tower laboratory.

the legendary laboratory

Seen from the outside, Henry's watchtower is in fact a studio miniature. The interior was one of the cinema's most impressive laboratory sets. Designed by Herman Rosse, the set was massive,

FRANK-INSIDE!



Skeletons who hang around Fritz are liable to get some meat put on their bones!

reaching skyward where a transom would open to receive the lifeless form Frankenstein had assembled.

The walls of the tower were realistically set in crudely arranged bricks. There were barred windows & a winding stairway to complete the illusion.

The laboratory apparatus used by Frankenstein was designed by Kenneth Strickfaden, who created some weird devices that actually flashed with believable electric life.

In the center of the laboratory was the horizontal platform which would lift the dormant body to the transom. [See foto.]

creation extraordinary

The watchtower is in the middle of a violent electrical storm in an upheaval of nature ideally suited to the needs of Henry Frankenstein.

The scientist looks proudly at the gigantic form on the platform, covered with a white sheet.

"There's nothing to fear," Henry assures Fritz, who is recoiling in terror from the stitched limp hand. "Look. No blood, no decay. Just a few stitches."

Then Frankenstein pulls the sheet to reveal the top of the creature's head, with the black bands & pieces of adjoining metal.

"And look! Here's the final touch . . . the brain you stole, Fritz. Think of it! The brain of a dead man, waiting to live again in a body I made! With my own hands . . . my own hands."

"Let's have one final test. *Throw the switches!*"

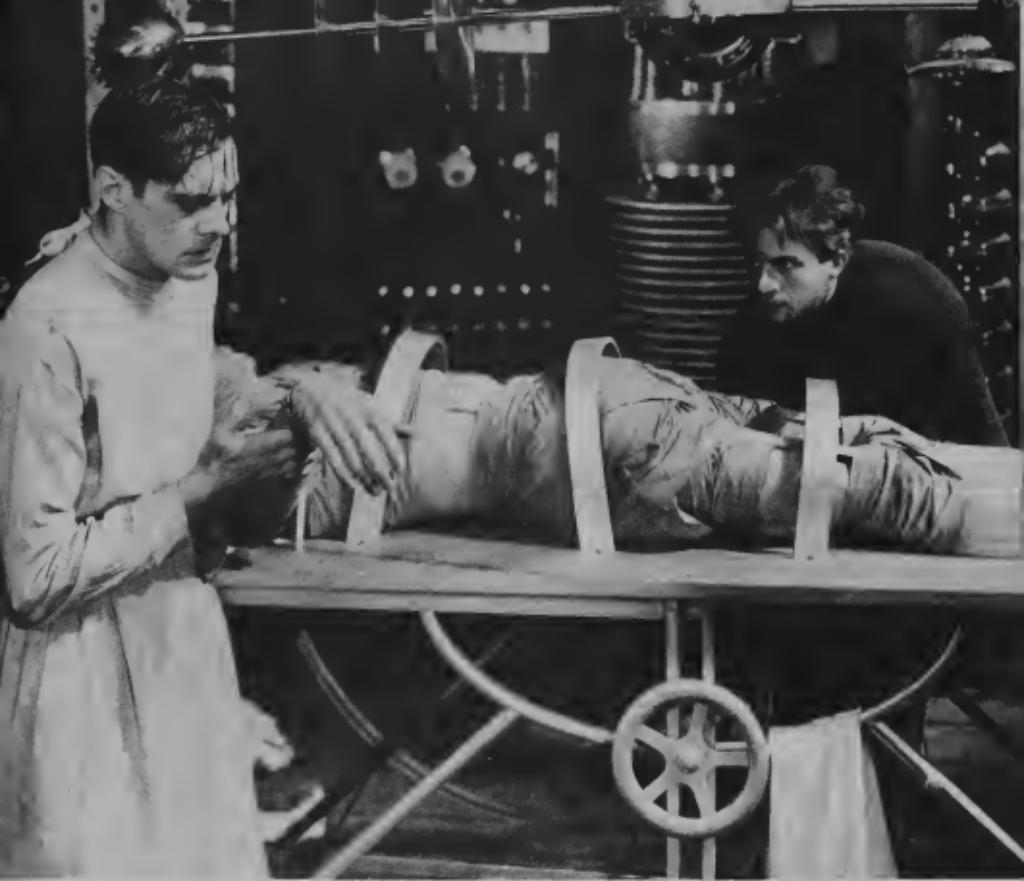
Fritz does as he is told and, aided by Henry who works the other controls, brings the furies of electricity into the laboratory machines. The test shows that all the equipment is in perfect working order. The storm will be at its peak within 15 minutes. Frankenstein is thrilled, for the world's greatest scientific experiment is about to begin.

unwelcome intruders

Prof. Waldman, Elizabeth & Victor arrive at the watchtower at precisely the worst time. Forced to give them entrance because of the storm, Henry announces his extraordinary plan to the small gathering:

"Dr. Waldman, I learned a great deal from you at the University . . . about the violet ray, the ultra-violet ray, which you said was the highest color in the spectrum. You were wrong. Here in this machinery I have gone beyond that. I have discovered the great ray that first brought life into the world."

The professor is skeptical; demands proof. "Tonight you shall have your proof," Frankenstein retorts. "At first I experimented only with dead animals. And then a human heart which I kept beating for 3 weeks. But now, I am going to turn that ray on that body and endow



"It's moving... it's alive!" exults the late Colin Clive in one of monster films' most emotionally surcharged moments of magnificence.

it with life!"

"And you really believe that you can bring life to the dead?"

"That body is not dead," Henry replies to his former superior. "It has never lived, I created it. I made it with my own hands from the bodies I took from the graves, the gallows, anywhere!"

mother of the monster

After Waldman examines the sheeted creation, Henry begins the experiment.

The platform holding the patchwork corpse is raised to the thundering storm—to the lightning, while the laboratory erupts with the splendors of electricity. No longer is the creation of the Monster left open to speculation as far as procedure is concerned, as Mary had written of it. Electricity is established as the Mother of the Frankenstein Monster; thus it remains.

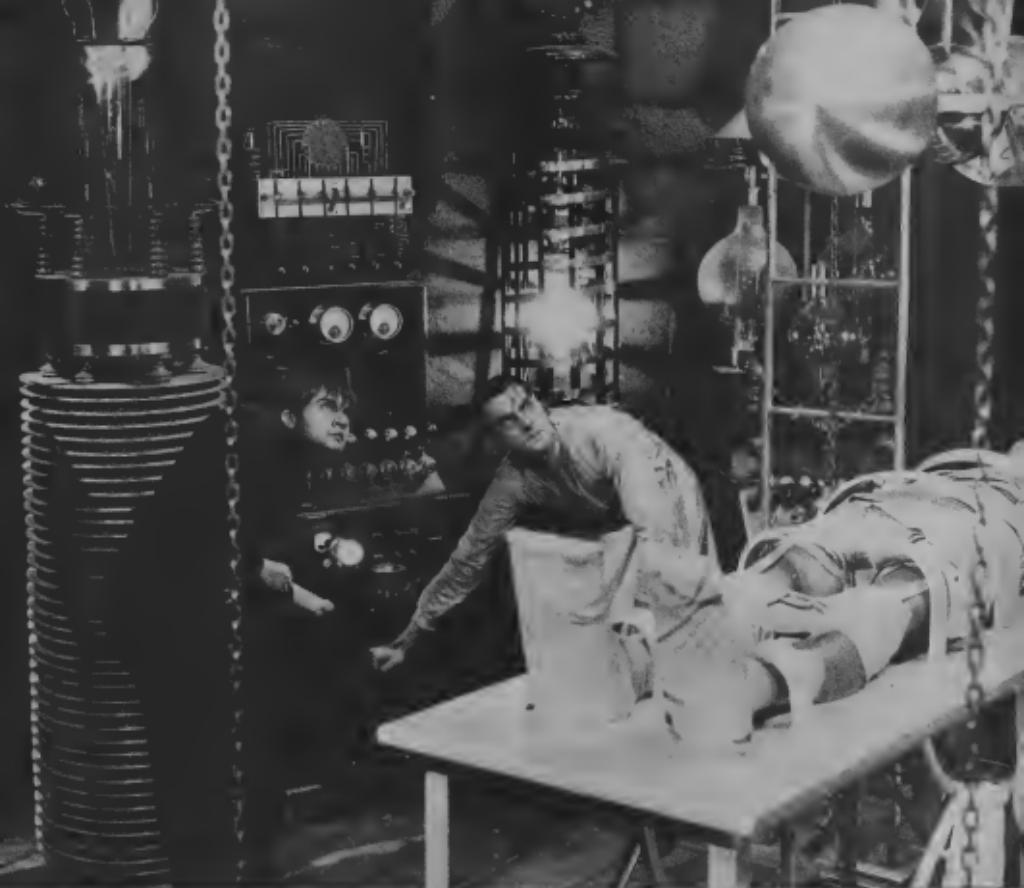
karloff recollects his own "creation!"

Karloff himself regarded the creation scene in *FRANKENSTEIN* with remembered fear: "The scene where the monster was created, amid booming thunder & flashing lightning, made me as uneasy as anyone. For while I lay half-naked & strapped to Dr. Frankenstein's table, I could see directly above me the special-effects men brandishing the white-hot scissors-like carbons that made the lightning. I hoped that no one up there had butterfingers."

At last the electrically-charged body is lowered to the laboratory floor. [See foto.]

Slowly the fingers of the creature move.

"It's alive! It's alive!" Henry shouts again & again. He is seized by unholy emotion, so violently that Waldman & Victor are forced to exert



The "body that has never lived," about to rise to the skies for its date with Destiny, its electrical galvanization into life at the command of the Lord of the Storms.

all their combined strength in restraining him.

(The Hays Office, that seemingly omnipotent board which dictated what could & could not be publicly screened in those days of movie-making, was worried about **FRANKENSTEIN**. It dealt with the objectionable theme of a man trying to play God. James Whale was careful not to treat the story in an offensive way. The Hays Office even allowed actor Colin Clive's next line to be spoken in 1931: "In the name of God." Henry emoted, "now I know what it feels like to be God!" The line was, however, deleted by the censor in a later re-release of **FRANKENSTEIN**, leaving a jump cut where it had been.)

the frankenstein legend

The foregoing feature has been but 4 pages out of 400 contained in the fabulous volume en-

titled *The Frankenstein Legend* (Scarecrow Press, Metuchen/NJ, 1973; \$10) which features an absolutely incredible array of facts presented in the style of a popular mystery novel. Numerous incredible illustrations include the 1931 poster of *Bela Lugosi* as Frankenstein, the Monster of *LIFE WITHOUT SOUL*, Hamilton Deane as the stage Monster in 1930; a foto of the Monster as he appeared in a London legitimate theater production in 1887 (!) and many other fascinating Frankenstein fotos including Lee, Lugosi, Chaney, Strange, Japanese & Spanish Frankenstein, the British television of 1968, etc., etc. There is even a foto of your editor on the outskirts of the town of Frankenstein, USA!

Buy your copy today from your favorite bookstore or order thru the Captain Co. in our ad department. A volume unqualifiedly recommended by the Frankenstein Ackermanster himself!

THE LOOK
THAT SHOOK
10 MILLION
MOVIEGOERS
TO THEIR
MARROW.
CLASSIC
HORROR!



LON CHANAY SR.

a tribute to the star sinister

lon & i

I NEVER MET LON CHANEY (Ferry Acker-
man speaking). Boris Karloff, yes; Bela Lu-
gosi, Peter Lorre, among the old-time all-time
Greats. And at least I SAW Colin Clive, both
alive & dead.

I've met his son but Lon Chaney Himself, alas,
no.

But as an image on the screen, Lon Chaney Sr.
was one of the earliest people in my life to make
an impression on me; a lifetime impression. I was
only 7 when my wonderful maternal grandpar-
ents took me to see him in THE HUNCHBACK
OF NOTRE DAME.

At 8 my Chaney treat for the year was HE as
the Clown in HE WHO GETS SLAPPED, while
at 9 it was a 4-star year with the Man of A Thou-
sand Faces portraying a Mad Scientist in THE
MONSTER, a Ventriloquist & Old Woman in
THE UNHOLY 3, a pathetic Demented Old Man
in THE TOWER OF LIES . . . AND, his crowning
achievement, his shining hour—THE PHAN-
TOM OF THE OPERA. It was a memorable
year for me, 1925.

Came '26 and with it two Tod Browning films
featuring Chaney, THE BLACKBIRD (a cripple)

& THE ROAD TO MANDALAY (a one-eyed
outcast). Incidentally, it was of his role in the
latter that it was erroneously reported that "he
covered one eyeball with collodion to simulate a
cataract." I have just tracked down this PO-
TENTIALLY VERY DANGEROUS MISIN-
FORMATION—I'M TOLD A PERSON COULD
BE BLINDED BY PUTTING COLLODION IN
THEIR EYE—and it was in the Dec. 1953 issue
of FILMS IN REVIEW magazine that it was
published. I will not embarrass the author of the
article by naming him. I do not know if the error
was corrected in a later issue—I certainly hope
so. Unfortunately, in all innocence it has been
repeated in FAMOUS MONSTERS. But I wish
to take the opportunity HERE & NOW to hope-
fully correct ONCE & FOR ALL the wrong in-
formation about Lon Chaney putting collodion
in his eyes. NEVER! He may very well have
used collodion—a sticky liquid consisting of gun-
cotton dissolved in ether—to contract skin on
his face to form artificial scars. But in an eye?
Uh-uh! Don't ever try it. Try the thin membrane
from the inside of an egg, instead, if you feel you
MUST emulate Lon Chaney.



Deep in the catacombs beneath the Paris Opera House, Erik the Phantom hears the first faint cries of the bloodthirsty mob, the crazed crowd that is seeking him out to destroy him. He clutches his fist in a paroxysm of hate & fury.



As Jee Wang he was **OUTSIDE THE LAW** in 1921, a Tod Browning film in which he also appeared as Black Mike Bilva.

LAUGH, CLOWN, LAUGH (1928). Among other differences in make-up, you can tell this one apart from his earlier (1924) clown in **HE WHO GETS SLAPPED** by the black ball on his chin.



mime marches on

1927 was a busy year for "Mr. Fear."

He made raw recruits tremble before his gruff bark in **TELL IT TO THE MARINES** (with Warner "Fu Manchu" Oland).

He played a dual role of elderly Chinese and his ancient Mandarin father in **MR. WU**.

He sacrificed his own arms for the hoped-for charms of Joan Crawford in the circus melodrama directed by Tod Browning, **THE UNKNOWN**. I saw this film once again, after more than 45 years, in Belgium last year, and the original thrill was still there. Norman Kerry, who was menaced by Lon in **THE PHANTOM OF THE OPERA**, was again his rival in **THE UNKNOWN**.

In **MOCKERY** Chaney was a half-witted Russian serf who was cruelly mistreated. In the cast was Ricardo Cortez, who about 10 years later would appear with Boris Karloff in **THE WALKING DEAD**.

And the real treat for '27—Tod Browning once again behind the megaphone—was **LONDON AFTER MIDNIGHT**, with Chaney in the dual role of the detective-hypnotist & the ghoulish creature twisted in body & mind.

I saw every one of the pictures so far named—and at the time they were first released. I heard of **THE MIRACLE MAN** (1919) and finally sometime in my teens saw a revival of it. I stress this fact, not to brag or to make anyone feel envious, but because, after I wished a "Happy Birthday, Dear Phantom" to Lon Chaney Sr. in *FM* #98, pointing out that, had he lived, 1 April 1973 would have been the 90th celebration of his natal day, for some reason a highly critical fan wrote me a real putdown, a sharp-toothed piece of fangmail saying he doubted I had ever seen more than a handful of the Chaney films to which I "knowingly" referred. Whereas the truth of the matter is that I saw, as fast as they arrived at my local theater, every movie Lon Chaney made from **THE HUNCHBACK** on, with (admittedly) the possible exception of **THE NEXT CORNER**, 1924, which, if I did see it, I regret I don't remember. And in later years I caught up with **THE SHOCK**, **SHADOWS**, **THE TRAP** and—one that knocked me for a loop, it almost qualifying as political science fiction—**THE PENALTY**, where he plotted to take over San Francisco with a city-wide organization of criminals. In the latter he was kind of a legless Dr. Mabuse.

I don't think I'll ever live long enough to understand why a few soreheads have to periodically pick on me or challenge my credentials. I don't claim to be the world's greatest authority on Lon Chaney Sr.—Robert Bloch, with his eidetic memory, has probably seen every bit as many of Lon's films as I, perhaps even more—but, along with Phil Riley, Tammy Hajewski, Bill Nelson, Verne Langdon, Robert G. Anderson (author of "Faces, Forms, Films: The Artistry of Lon Chaney"), George Mitchell (who did a Career Article on Chaney) and Rudy Behlmer, I'm pretty sure I'm



Helpless victim strapped into chair in the old dark house of mad Dr. Ziska who gleefully points out his fate to him. Chaney as THE MONSTER, 1925.

one of his most devoted fans.

hi-lites from the scrapbook

As is common knowledge, I have some of Bela Lugosi's own scrapbooks. I have thick files of newspaper clippings on Boris Karloff. Scholars & authors frequently consult me to extract information from the source material I have on the latter two departed greats as well as living artists of the macabre & outstanding or obscure monster, sci-fi, horror and/or fantasy films.

Let's suppose, now, that you have come to the Ackermuseum (Grislyland West) to research Lon Chaney Sr. You already know from *FM* #1 & 100 (the reprint of "Alice in Monsterland"), nos. 8, 27, 31 & 32 and *MONSTER WORLD* #10, most of the basic background on The Star Sinister. So instead, let's finger thru my files, thee & me, and see what we find of mutual interest.

Re WEST OF ZANZIBAR: Lon Chaney is said to appear as "a paralyzed, vengeful Nemesis, ruling a savage tribe as a 'white voodoo' in order to work out a monstrous revenge in the wilds of an African jungle." Chaney is seen as "Dead Legs Flint," former stage magician paralyzed by the man who stole the love of his wife, and trailing that man thru the perilous wilds of the Belgian Congo in Africa. (From the Sunday *Oregonian*, Portland/OR, 25 Nov. '28.)

Re THE BUGLE SOUNDS. A Chaney film never made but announced as "The most ambitious production of Lon Chaney's career. Something new in the way of adventure films." It would have shown him being killed in an act of heroism, capturing an enemy cannon.

Re Lon Chaney himself by Herbert Cruikshank in Motion Picture Classics for March 1929: The

big car careened thru the imposing portals of the Metro-Goldwyn-Mayer studios by leaps & bounds. Which was exactly the manner in which sundry mere pedestrians gained the comparative safety of the walks. One of these persons, togged out in horn-rimmed specs, a checkered cap & a green tie, missed a fanny-full of fenders by an act of God and the flexible spine of an acrobat. "Look out," I giggled to the gleeful driver. "It might be Lon Chaney!"

Imagine my embarrassment. It was.

Yep. Lon Chaney himself, in person, and not *The Hunchback of Notre Dame*, *The Phantom of the Opera* or *Mr. Wu*. At first I thought he was disguised as a human being. But he wasn't. He's just that way naturally. Very much so.

Now Lon Chaney doesn't look it. I mean he doesn't look like Lon Chaney. That is, of course, the Chaney who makes us marvel by being minus a few arms, legs, eyes or other parts which habit has accustomed us to expect in *homo sapiens*. In fact, the most astonishing discovery about Chaney is that he possesses a Barrymore profile. Perhaps a secret shame at this first caused him to seek concealment behind putty noses & crepe hair. He's the kind of guy who'd hate to have a Barrymore profile. Which, in itself, makes him unique among movie actors.

Re THE BLACKBIRD: Lon Chaney has placed himself in the foreground as one who can accurately analyze any human soul & any human emotion. This is one of the finest characterizations to Chaney's credit. He doesn't resort to heavy make-up to put over his character. Even when he appears as the cripple, he shows how he merely throws his shoulders & hips out of joint & hobble on crutches.

As clever as Chaney is, Tod Browning's direction is just as remarkable. In the delineation



A touching scene in the 12-reel Universol Super Jewel production of 1923, **THE HUNCHBACK OF NOTRE DAME**. Quasimodo kneels in supplication by the side of the priest, played by Nigel de Brulier.



"Why are they subjecting me to this pain?" The bewildered brain of the half-crazed creature cannot comprehend man's cruelty to him, the faithful bellringer of Notre Dame.

of his English characters & haunts his interpretation rings true. He has a born storyteller's gift of entertaining narrative—for he wrote the story.

It is one of those crooked affairs that is filled with suspense. Excellent entertainment and so mystifying that we'll wager you'll like to see it again. Don't pass it up. (From *Photoplay* magazine, courtesy of Dan Adams.)

Re THE ROAD TO MANDALAY: Oh-oh! (FJA speaking). We'll have to let the *Films in Review* writer off the book, the one who in 1953 reported that Chaney had put collodion in his eye to create the effect of blindness in this picture, for here in a 1926 edition of *Motion Picture Magazine* is the same misinformation, over a quarter of a century earlier: "As *Singapore Joe*, Chaney is required to have one dead eye. He consulted eye specialists galore and finally discovered that he could achieve the desired effect by coating the eye with collodion. Incidentally, he can only keep this in his eye about 10 minutes at a time." A split second, I understand, would be more like it, the instant intense pain would be so great and almost certain permanent eye damage would be the immediate result. So don't try it!

Re THE HUNCHBACK OF NOTRE DAME & LAUGH, CLOWN, LAUGH: Lon Chaney knows human nature. And he profits thereby.

Everyone of us is curious. We cannot get away from this failing. Chaney, after years of disappointments & discouragement, awakened to the fact that the great American public (and the great public of any other country, for that matter) is essentially curious.

Do you remember how we marveled over his make-up in *THE HUNCHBACK OF NOTRE DAME*? How it was a 9-days-wonder? From this time on, Chaney has kept his public guessing. His pictures may be good, bad or indifferent but what does that matter? The curious public, young

& old, go to see them and marvel again & again on "how he does it."

LAUGH, CLOWN, LAUGH came here to Dubuque, Iowa, the other day. The publicity agent of the theater showing the picture, exploited Chaney's use of a mysterious lacquer process by which he erased all wrinkles and appeared as a 21-year-old boy in the opening scenes. Enormous crowds viewed this picture, partly because of the plot but chiefly out of curiosity.

I feel quite safe in predicting that as long as Chaney continues to keep the crowds guessing, he will be one of the greatest box office attractions on the screen.—Auleen Bordeaux, *Motion Picture* magazine, Jan. '29.

here there be chaney

It has been years since we published our original Chaney Filmography. We now bring it up to date with 20 additions supplied by the late "Roman Soldier" (a pseudonymous friend who provided me with copious amounts of incredible lost fantasy film lore and regrettably died without revealing his identity to me). Each of the "Roman Soldier" additions is italicized. Most of his then-unique titles have since been discovered & published by Robt. G. Anderson in his fine "Faces, Forms, Films" book, to which he himself added 22 further titles or additional pieces of information and his material too we have incorporated in *italics*.

The 17 Previously Unrecorded Chaney Pictures come to us courtesy of BOB ALLEN of Canada, friend of a FRED TRAVERS, the latter a gentleman who may be in his 90s, who, when he was a youngster, "would list the title of the film & the star, Lon Chaney, whenever mom or dad or brother took him to a Chaney preview or he went to a Saturday matinee" and as a conse-



Sergei the Russian snarls at Tatiana in MOCKERY, 1927.

Flash! Lon Chaney was human! Haven't YOU made the same face as this blurred foto reveals?



quence has no doubt one of the greatest, rarest Chaney scrapbooks in existence. We cannot thank BOB ALLEN & FRED TRAVERS enough for sharing this exciting information with our readers and making this important information available for scholars of the present and researchers & cinemaphiles of the future.

the chaney films

A

ACE OF HEARTS (from book "The Purple Mask" by Gouverneur Morris)
ALAS AND ALACK
ALL FOR PEGGY
ALL THE BROTHERS WERE VALIANT
ALMOST AN ACTRESS
The ALTAR OF FRIENDSHIP
ANYTHING ONCE (see The MAVERICK)

B

BACK TO LIFE
The BIG CITY
*BIRCH IS SOFT
BITS OF LIFE
*BLACK SHADOWS
The BLACKBIRD
A BLIND BARGAIN (see THE OCTAVE OF CLAUDIUS)
BLOODHOUNDS OF THE NORTH
BOBBIE OF THE BALLET
BONDAGE
The BOSS OF POWDERVILLE (same as The GRAND PASSION)
BOUND ON THE WHEEL
BROADWAY LOVE
A BROADWAY SCANDAL (see MY PARISIAN SWEETHEART)
BY THE SUN'S RAYS

C

The CHIMNEY'S SECRET
*COMMAND PERFORMANCE
*The CRIMES

D

DANGER—GO SLOW
DAREDEVIL JACK (serial)
The DESERT BREED
*The DEAF MUTE TALKS
DISCORD AND HARMONY
*DOLLAR DEVILS
A DOLL'S HOUSE
DOLLY'S SCOOP
*DYNAMITE JOEY

E

The EMBEZZLER
The EMPTY GUN
The END OF THE FEUD

F

The FALSE FACES (from book of the same name by Jos. Louis Vance)
The FASCINATION OF THE FLEUR DE LIS
FAST COMPANY
FATHER AND THE BOYS
FELIX ON THE JOB



Hard to believe that from this primitive paraphernalia emerged the most remarkable pantheon of peculiar personalities ever engroved on the silver screen: Erik, Quosimodo, Mr. Wu, Dr. Ziska, Tito, Phrasa, Aionza, "He," et al. The Make-up Box of Lon Choney.

FIRES OF REBELLION

The FLASHLIGHT (see *The FLASHLIGHT GIRL*)

The FLASHLIGHT GIRL (same as The FLASHLIGHT)

FLESH AND BLOOD

The FORBIDDEN ROOM

FOR CASH

FOR THOSE WE LOVE

G The GIFT SUPREME (from book of the same name by Geo. Allan England)

The GILDED SPIDER

The GIRL IN THE CHECKERED COAT

*GIRL IN THE RAIN

The GIRL OF THE NIGHT

GIRL WHO DARED

The GRAND PASSION (see *The BOSS OF POWDERVILLE*)

The GRASP OF GREED (based on H. Rider Haggard's novel, "Mr. Meeson's Will")

The GRIND

The GRIP OF JEALOUSY

H HE WHO GETS SLAPPED

HELL MORGAN'S GIRL

HER BOUNTY

HER ESCAPE

HER GRAVE MISTAKE

HER LIFE'S STORY

The HIGHER LAW

The HONOR OF THE MOUNTED

The HUNCHBACK OF NOTRE-DAME

I An IDYLL OF THE HILLS

IF MY COUNTRY SHOULD CALL

J *JUST ASK HARRY

K *The KAISER, BEAST OF BERLIN*

*KICK IN

L The LAMB, THE WOMAN, THE WOLF

LAUGH CLOWN LAUGH

The LIE

The LIGHT IN THE DARK

LIGHTS AND SHADOWS

The LION, THE LAMB, THE MAN

LON OF THE MOUNTAINS (or is it LON OF THE LONE MOUNTAIN?)

LONDON AFTER MIDNIGHT

M

MAID OF THE MIST

A MAN'S COUNTRY

The MARK OF CAIN

The MASK OF LOVE

The MAVERICK

The MEASURE OF A MAN

The MENACE OF CARLOTTA (or is it THE MENACE TO CARLOTTA?)

THE MILLIONAIRE PAUPERS

A MINER'S ROMANCE

The MIRACLE MAN (from novel of same name by Frank L. Packard)

MOCKERY

The MONSTER (based on play of the same name by Crane Wilbur)

A MOTHER'S ATONEMENT

MOUNTAIN JUSTICE

MR. WU



As the opening in **A BLIND BARGAIN (THE OCTAVE OF CLAUDIUS)**, a lost film that has stayed lost longer than most. Since **THE GHOUL**, **THE MYSTERY OF THE WAX MUSEUM**, **THE MYSTERIOUS ISLAND**, **THE OLD DARK HOUSE** & **MYSTERY OF LIFE** have been discovered, we can perhaps renew our hope for **A BLIND BARGAIN**, **LONDON AFTER MIDNIGHT**, **MEN MUST FIGHT**, **DELUGE**, **EVOLUTION** & other fantastic celluloid which so far seems to remain in the Realm of Unfound Things.

MY PARISIAN SWEETHEART (same as
BROADWAY SCANDAL)

*MY UNCLE HE...

N
The NEXT CORNER
A NIGHT OF THRILLS
NOMADS OF THE NORTH

O
The OCTAVE OF CLAUDIUS (same as a
BLIND BARGAIN; adapted from novel "The
Octave of Claudius" by Barry Pain)

The OLD COBBLER
OLIVER TWIST
*ONE MILLION IN JEWELS
The OUBLIETTE
OUTSIDE THE GATE
OUTSIDE THE LAW
*OVERLY UNDERHANDED
The OYSTER DREDGER

P
PAID IN ADVANCE
*PARTNERS OF THE NIGHT
PAY ME
The PENALTY
The PHANTOM OF THE OPERA
The PINE'S REVENGE
The PIPER'S PRICE
The PIPES OF PAN
PLACE BEYOND THE WINDS
POOR JAKE'S DEMISE
The PRICE OF SILENCE
*PUBLIC ENEMY #5

Q
QUINCY ADAMS SAWYER
QUITTS

R
The RANCH ROMANCE (or is it A RANCH
ROMANCE?)
RED MARGARET, MOONSHINER
REMEMBER MARY MAGDALEN
The RESCUE
*RETURN OF JOHN JUSTIN
RICHELIEU
The RIDDLE GAWNE
The ROAD TO MANDALAY
ROSE OF THE NIGHT (same as The WICK-
ED DARLING)

S
The SCARLET CAR
The SCARLET LETTER
The SEA URCHIN
SHADOWS
The SHOCK
The SIN OF OLGA BRANDT
STAR OF THE SEA
STEADY COMPANY
The STOOL PIGEON
The STRANGE MIND
STRONGER THAN DEATH
SUCH IS LIFE

T
The TALK OF THE TOWN
TANGLLED HEARTS
TELL IT TO THE MARINES



As Ricardo in VICTORY, 1919. Interesting that Bull
Mantana (later to portray a Missing Link) & Wal-
lace Beery were together in this one and in 1925
were reunited in THE LOST WORLD.

BITS OF LIFE, 1921, was one of those multiple short
story movies like DR. TERROR'S HOUSE OF HOR-
RORS & TORTURE GARDEN in which Lon Chaney
appeared in the episode known as "Hap."





A mysterious still which puzzles historians because there was no such scene in the picture. This picture suggests that Erik died at his organ—whereas actually he was bludgeoned to death by the mob and his body thrown into the river Seine.

THAT DEVIL BATEESE
THREADS OF FATE
THUNDER
The TOWER OF LIES
The TRAGEDY OF WHISPERING CREEK
The TRAP
TREASURE ISLAND
*The TRIBE OF TRAITOR
TRIUMPH
The TRUST

U
UNDER THE SHADOW (or is it *UNDER A SHADOW?*)

The UNHOLY THREE (Silent) (from book of the same name by Clarence A. Robbins)

The UNHOLY THREE (Talking) (from book of the same name by Clarence A. Robbins)

The UNKNOWN
The UNLAWFUL TRADE

V
VENGEANCE OF THE WEST
VICTORY
The VIOLIN MAKER
VIRTUE ITS OWN REWARD (or is it *VIRTUE IS ITS OWN REWARD?*)
VOICES OF THE CITY

W
WEST OF ZANZIBAR
WHEN BEARCAT WENT DRY
WHEN THE GODS PLAYED A BADGER GAME
WHERE EAST IS EAST
WHERE THE FOREST ENDS
WHILE THE CITY SLEEPS
WHILE PARIS SLEEPS
The WICKED DARLING (see ROSE OF THE NIGHT)

The WRONG SIDE OF PARADISE

Finis

HOLLYWOOD REVUE of 1929, previously included in the Chaney Filmography, has been removed as your Editor recently had the opportunity to see the film again and established that Chaney does not appear in the picture, only a musical spoof segment inspired by him called "Lon Chaney's Gonna Getcha If You Don't Watch Out!"

a "chaney freak" speaks

In my position as Editor of FM, receiving approximately 500 fan letters a month, I have observed for 15 years the enduring phenomenon of fans, especially females, passionately attached to the screen image of someone long dead such as Bela Lugosi. They react to him as though he were still alive; there are admirers of Lugosi as fanatically devoted to the deceased Dracula as to his living incarnation, Christopher Lee.

So I thought it would be interesting to get a firsthand account from a young lady who spends an inordinate amount of time thinking about a man who left life nearly 50 years ago but looms larger than life to her in her daily activities. An unusual human document is:

MY MASTER

by

Tammy Hajewski

Permit me to introduce myself. I am known as The Lon Chaney Freak. It's an accurate name for I can say in all honesty that I have existed 2 years now for the sole purpose of digging up little particles of information on this gentleman



In 1925, above, he menaced Mary Philbin; 4 years earlier, in 1921, it was Leatrice Joy who was begging for mercy to no avail in *ACE OF HEARTS*.



who continuously denied his own existence between the films he appeared in.

You know, if somebody had mentioned Lon Chaney Sr. to me in 1970, I would have stared at them stupidly and inquired, "What's a Lon Chaney?" This year I'm afraid that my friends are warning everyone I come in contact with not to breathe Word 1 about my subject to me lest I deafen them with Chaney talk.

But this isn't supposed to describe the life & times of the Man of 1001 Faces. I take it for granted that you wouldn't pick up an issue of **FAMOUS MONSTERS OF FILMLAND** dedicated to Lon Chaney if you either didn't know something about him to begin with or didn't aim to find out something about him from it.

You're probably closer to him than you think already. Who hasn't heard of the Phantom of the Opera? The Hunchback of Notre Dame? Chances are, if Chaney hadn't made them, hadn't once portrayed the demented organist or the pathetic bellringer, you wouldn't know them. You wouldn't think of the timeless celluloid masterpieces you do when you hear those names.

No, I'd like to try to write about the miracu-

lous charm of Lon Chaney . . . of a man who used to literally become people who were misunderstood . . .

Being an over-emotional sentimental fool from way back, I crumpled like a piece of aluminum foil under the spell of Lon Chaney's Hollywood biography, **THE MAN OF 1000 FACES**. It still chokes me up, even though I've seen it 13 times. I'm not far from the day when I shall begin worrying about the strange thrill I get from maliciously picking out the many small departures from truth it contains as I watch it.

While this most humble disciple stubbornly maintains that her Master would turn over in his crypt if he ever found out about James Cagney's reproductions of some of his best known make-ups, she is quick to assure any budding Chaneyophile that the **MAN OF 1000 FACES** is no less than a great movie and that it is *the* place to start discovering Lon Chaney.

Now I'm proud to say that I possess researching abilities which, with regard to thoroughness, can be likened to laser light. But even though I've achieved Freakhood, my failure to uncover any really useful references to Chaney *anywhere*, in the *entire* city of Baltimore has made a hideous blotch on my record of fact-finding successes. I must admit, though; that wherever I have sought Lon Chaney, whether I was victorious in my search or not, I have stumbled upon a Beautiful People . . . that is, someone well worth coming to know better. As it turns out, I not only have to my name a right good-sized heap of the Master's treasures worth a small fortune but also the friends he's helped me find . . . worth a large one.

Don't think for one minute that my hard-won collection simply sits there vegetating. Quite the contrary, I often hear its anguished cries of exhaustion from over-use begging me to let it gather just a *little* bit of dust. Teacher I ain't but speaker I am and whenever I get a chance to talk Chaney to any someone or group of someones, I do. Still, I can never think of words to achieve the same effect as placing a photograph of Chaney's peasant Sergei, taken from a movie called **MOCKERY**, next to one of Singapore Joe from **THE ROAD TO MANDALAY**; Quasimodo, the Hunchback of Notre Dame; Erik, the Phantom of the Opera; and perhaps the vampire from **LONDON AFTER MIDNIGHT**; asking my audience how many people posed for these pictures, then quietly stating that all of the characters are truly one & the same person.

Do YOU think it odd for me to be madly attached to a man who died 14 years and 2 months before I was born? Well, at any rate I do definitely hope with all my heart that when you see some of the people Lon Chaney Sr. has brought to life, you come to consider him as wonderful & awesome & magnificent a creator as I do.



The white witch doctor of the Kongo displays a skeleton in his cabinet in **WEST OF ZANZIBAR**, 1925, directed by Tod Browning.

face #1001

In the Tammy Hajewski article just ended,



As Singapore Joe in Tod Browning's **THE ROAD TO MANDALAY**—the film in which Lon Chaney did NOT simulate blindness by putting collodion in his eye!



Toyo (Lupe Velez) toys with the affections of Tiger Hoynes in **WHERE EAST IS EAST**, 1929. (Once again, Tod Browning.)

Ms. Hajewski spoke casually of the thousand & one faces of Lon Chaney. It was not a mistake. In the 32d issue of FM we printed a feature so popular that we repeated it at the end of 1968: FACE 1001. That was 5 years ago and as we realize that many of our readers were only anywhere from 3 to 8 years old then and may never have seen the famous article, we reprint it now (in slightly abridged form in order to fit our format). It was by the great Hollywood Star portrait photographer Clarence Bull as told to Raymond Lee, child star & later book author.

One afternoon Lon dropped into my studio for a chat about make-up and the importance of lighting on grease-paint and putty. He never stopped experimenting and demanding the best in every character he created. As we talked and light began doing strange things to the clown face, I took off my glasses and wiped them. Suddenly in the criss-cross of shadows I was startled by another face...that of Jesus Christ!

The lines around the mouth being drawn down by nails, of the cross...the lips sagging with drops of blood...the eyes reaching out into a space that was terrifying...

I began to shake.

the face behind the mask

"Clarence, you cold?"

Lon Chaney was about the kindest man you'd

CHANAY: The TREASURE of TREASURE ISLAND



It was a dual role for Lon, as Pew & Merry, in this one by Robert Louis Stevenson who, oddly enough, also gave the screen DR. JEKYLL & MR. HYDE. Stronger still: In the cost of TREASURE ISLAND, 1920, were Bull Montana, who 5 years hence would be the monope in THE LOST WORLD, and Charles Ogle who portrayed The Monster in the FRANKENSTEIN of 1910!

ever know. He was fingertip sensitive to every emotion whether inside or out. He could read thoughts as easily as lips.

I coughed and stood up, stretching, and then I said quietly,

"Lon, I just saw Christ's face behind that clown make-up!"

In those silent days this was the most silent I had ever experienced.

As I stared at the "Man of a Thousand Faces," again I saw the Savior behind the white mask. Tears in the eyes. The lips parted in thirst. One of the Seven Last Words trying to break through the cracks in the skin.

Then a heavy shadow fell through the window and the clown looked up for another slap.

into the shadows outside and I wondered. Would he let me some day take his portrait as Christ . . . ?

At the next sitting I completed the advance stills for "He" and just as Lon was about to leave, he said gently, "Clarence, I know you are a sensitive yet level-headed fellow. I've been thinking a lot about what happened last week. I've even been working on the make-up. Do you think it would be out of line for the monster to pose as Christ?"

I had tears in my eyes when I put my arms around Lon Chaney and replied, "They tell us He is in all of us. Some of us find Him in strange ways. You name the day!"

Lon was quite nervous that day. He had decided to make up in my studio. He wanted no one



Now who, not knowing of the make-up magic of Lon Chaney, would ever take this Russian peasant of *MOCKERY* and Mandarin elder of *MR. WU* to be one & the same person? (Illustrating Tammy Hajewski's paint in accompanying article.)

Lon walked to the window and seemed to speak to the shadows outside in the street.

when lon was little

"Clarence, as a little boy I remember a picture of Christ which used to hang in our livingroom. Just the head on the cross. I'd study it for hours, watch what the light did to it, what the shadows tried to out do. And some times the thought startled me like a voice: 'Some day, Lon, if you're a real good boy, maybe your face will be remembered like His!'"

The telephone rang. It was for Lon. They wanted him on the set. We made an appointment for the following Monday. I watched the clown sag

to know what he was doing. I cancelled all appointments and locked the front door. I set up my camera and waited.

Slowly a figure walked across my studio and sat before my camera. In the shadow it could have been any man. As I switched on my lights it was the Christ who suffered little children to come unto Him . . .

the unbelievable results

The next day Lon and I looked at the prints. It was incredible!

Lon smiled. A rare thing to see a smile on those lips which generally showed only sneers and fangs. It seemed a fulfillment of something.

"NAKED HORROR!"

-Robert Bloch

Second by second

the horror mounts after foolhardy

Mary Philbin dares remove

the mask from the hideous

face of the PHANTOM—finally

revealed in the ultimate

pinnacle of horror on the page opposite.



Lon and I were in another world for that suspended moment. Suddenly one of the louder voices from the Publicity Department burst into the room. I had forgotten to lock the door.

"What's new, boys? Lon cooking up another shocker? I don't know how you keep topping them. What's this?"

He grabbed the print from Lon and stared at it.

"Hey, fellows, we aren't that hard up for material!"

Lon's fist clenched.

"Say, who posed for this? A new contract player trying to be different, huh? Well, kind of a new slant, but I don't think the public will buy this Bible stuff."

I started to speak. Lon shook his head.

"It's something I was working on with a friend. Just an experiment."

"Mind if I use your phone, Clarence?"

Lon and I just sat looking at each other as the voice rattled on.

death of a photo

The photos were never shown to any one. Lon even suggested I destroy them. But I couldn't do this. The publicity man's comments had done something to Lon. He smiled just before he left and said, "We had our moment, that no one can take from us. Thanks for everything, Clarence."

I put the photos in a dead file that only I knew about. The years passed on and Lon and I had many exciting photo-sessions but the Christ

image was never mentioned.

Time was a deceiver in those days when sound was poking its head into the silent screen. But there was tradition and one of the most enduring came every Christmas. We all chipped in and in teams went around with baskets and presents to our fellows who didn't have our share of worldly goods.

I will never know why I went to the dead file that Christmas week. As I looked through it I suddenly realized the Christ photos were missing. I searched every possible file. The Chaney stills were gone. There had been some improvements in the building, the files had been moved many times, but no one had access to them but me. I was sick at heart.

At the Christmas studio party, also a tradition, I could hardly look Lon in the face. He wasn't a party man and stayed just for greetings. Watching him leave the stage I wondered what could have happened to those photos? How could they have escaped from my own files? "God Bless Ye Merry Gentlemen" sung by a studio chorus didn't cheer me any.

the small hidden house

I can't remember who I made the Christmas rounds with. I know there were 3 of us and we had a prepared list of folks to visit. As we went from house to house my spirits rose at the smiles we brought to surprised faces. It was warm in Los Angeles that Christmas Eve and quite a contrast to the Montana yuletides I had been born to.

Our last basket. A small house way back on an empty lot. A few eucalyptus trees tried to hide its size. We churned up dust as we drove up. A faint light through the window as if it would burn out any minute.

I knocked at the door. You could smell the oily eucalyptus leaves. You could hear the knock repeated inside. I tapped again. The door opened, and a boy of 10 and a girl of 5 behind him stared at me.

"Merry Christmas!" we all chimed.

A young woman appeared out of the gloom. I thought she would cry as we handed her the things but the laughter of her children as they opened their presents stopped that.

A branch of a eucalyptus tree nailed to a piece of wood rose from the table. Pieces of colored paper and bits of tin-foil were its only decoration. At the base of the sprig a smattering of cotton. But gradually the gloom had movement and then I saw on the mantel a vigil light in a red glass cup burning before a picture. It was the warmest glow I had ever seen.

the return of lon chaney

The mother saw me staring at the vigil light and began talking in broken English and gesturing to the mantel. The boy came up and took her



Stepping off train, Chaney is welcomed by Studio executive. Rarely seen wife stands beside him... and look who's to the left, cap in hand: a teenage Lon Chaney Jr!

hand and said in very good English, "My mother is trying to tell you how much she thanks you but most of all she says she knew we would have a good Christmas because of the picture."

I looked at the picture.

"You see, sir, my papa, before he was hurt in the accident, brought it home and said it would always protect us."

I moved to the wall. Gazed at the red circle outlining the face. I couldn't believe it! Lon's face... Christ's face... the red circle glowing about it almost making it move...

"Where did your father get this picture?"

The little boy smiled.

"He used to work at the movie studios and one day in the trashcan he found this picture of Our Lord. And he said it was the most beautiful he had ever seen and he knew it would always protect us."

I knew the answer before I asked the question, "Where is your father now, son?"

He smiled again.

"In heaven, sir, with Our Lord."

man of many voices

The following year was a busy and revolutionary one for the motion picture world—1930. Pictures talked! Sound had arrived. Silence was dead. Confusion reigned. My beloved stars crowded my studio in sessions mounting almost to hysteria as they wondered how long they would burn bright with voices.

I had seen Lon sparsely that year. Always something to interrupt us. I knew some day I had to tell him about that Christmas Eve.

readying famous vampire role!

DRACULA was next on his list and he was giving this fabulous monster all the experience of his many years scaring the daylights out of movie fans.

The last time I saw him was in August and only passing in the street outside the studio commissary.

"Lon, I know you're awfully busy with your new picture, but there is something I must tell you. How about having coffee with me in my studio about 3?"

He agreed and then took off.

he never knew

But Lon Chaney never came at 3 that afternoon.

He never called.

I waited—waited for hours. It was completely unlike him. He had never been late for an appointment before.

Several days later I heard he was ill at home. I meant to call on him but the schedule was always crowding, crowding time and life.

August 26, 1930, Lon Chaney died of cancer of the throat. He had spoken only once on the sound screen and would never speak again.

And I had never had the chance to speak to him about the Christ picture. His inspiring portrait, greater than life, that lived after his death—and may live to this day.

END



MASTER OF THE MASKS

monster faces are putty in the hands of Verne Langdon

langdon after midnight

It was one of those rare evenings in Hollywood; probably a full moon was glowing but the thick ghostly fog revealed only strange shadowy phantom-forms as I drove up the twisted little side-street of lonely Laurel Canyon. It was after midnight, because that was the time the man I was going to meet receives guests. As I pulled into the private drive I spotted the little cottage looking very much like a Disney-designed dwelling. Making my way up the front walk, strains of "Hi-Ho, Hi-Ho" (as sung by the original Seven Dwarfs) greeted my ears; then Verne Langdon himself opened the heavy hand-carved door and I was inside.

by Bud Philips



Asked what he feeds his pet gorilla, Verne Langdon (right) replied: "Anything that suits him." Langdon's simian tuxedo has been seen on LAUGH-IN & THE FLIP WILSON SHOW.



BORIS KARLOFF, The King, the Day He Did His Thing on Decca Records for Verne Langdon, who had the foresight to capture his narration for posterity.

"We've done the house in *Early Dwarf*," Langdon explained, and I later learned that Disney actually commissioned the residence for his artists to copy when he did *SNOW WHITE & THE SEVEN DWARFS*! Fantastic puppets & marionettes peer out at a visitor, including several remarkable puppet likenesses of Bela Lugosi, Boris Karloff, Frankenstein's Monster & The Wolf Man. "I whipped them up for a night club act once, then decided I didn't like night clubs," Langdon remarked. "But the puppets do add a certain something to the house and I've never had the heart to sell them," he added. "Certain something" hardly describes it. It is done in "Early Dwarf," and the place is hardly what you might expect monster make-up artist Verne Langdon to be living in. But then Langdon is by nobody's standards "ordinary."

from props to apes

Coming to Hollywood in 1963, he guided a prop & special effects factory to fame creating monster masks of the Universal Film favorites, only to sell back his half of the business to his partner 5 years later to become a make-up artist when John Chambers asked Langdon to join his

staff for the unprecedented *PLANET OF THE APES*. "That was really the beginning for me," related Verne, "and for the first time I was able to concentrate on *quality* instead of *quantity*." (Langdon is, in fact, a demanding perfectionist, a quality which reflects in everything he does.)

Following *PLANET* he stayed on at 20th Century-Ape long enough to work on some masks for various *Voyage to the Bottom of the Sea* segments, then created clown make-ups for *HELLO, DOLLY!* before taking a staff job at CBS Television City in Hollywood, there to dream up fantasy characters for the likes of *The Red Skelton Show*, *The Smothers Brothers Comedy Hour*, *The Jim Nabors Show*, *CBS Playhouse* and various specials.

instant werewolf!

"I even managed a monster or two along the way," confided Langdon, "like a midget Frankenstein Monster on *Skelton* and transforming Pat Paulsen into The Wolf Man. Paulsen's make-up differed a little from Lon Chaney's however, as the entire job had to be completed within 5 minutes while the director stopped tape in front of a live audience!"

THE HAIR-WOLF OF LANGDON!



Verne takes a turn at turning an actor (Pot Poulsen) into a Lycanthrope. End result: a wolfman to give Henry Hull, Lon Chaney Jr. & Oliver Reed nightmares!





The Old Maestro creates a New Mask: the Neanderthal Man!

After two years at CBS, Langdon began to tire of the "hurry up" pace of TV. "It was the time element more than anything—not enough time for the quality." Then Stan Freberg (the cutting satirist/advertising mogul who created, among other things, that fantastic soup commercial which starred Ann Miller) came to CBS and Verne was assigned to work on the commercial. The two became fast friends and soon after Freberg offered Langdon a position as Production Coordinator with his company Freberg, Ltd. "It was a great opportunity and I grabbed it," Langdon told me. So far he hasn't created any monsters for Freberg's zany commercials but he has done just about everything else from operate the world-famous "Dancing Waters" on that soup commercial to painting a sponsor's name on the bald pate of an actor! "Working for Freberg is a whole new thing for me," explained Langdon, "but my life has always been full of new things."

famous MAGIC CASTLE, produced an album for Decca Records ("An Evening With Boris Karloff & His Friends"), written the script & designed all the make-up for a soon-to-be-produced feature monster movie *SLUMBER '42*, and traveled to Ringling Bros. and Barnum & Bailey Circus Winter Quarters to teach clown make-up at the famous CLOWN COLLEGE! Langdon proudly told me, "At the Clown College we developed a technique for taking life masks of the famous Ringling clowns preserving their *actual clown make-up* as part of the life mask—if only someone had thought about it while Lon Chaney was still alive!"

But with his many projects continually at hand, the very talented Mr. Langdon continues to create the things he loves most—masks. A preview of some of his "New Faces" is evidence of the master's macabre touch. As he told me, "I'm really able to spend more time creating things for myself instead of for other people—labor of love, things I really want to do." Like that gruesome ZOMBIE recently featured on the cover of CREEPY magazine (see the ZOMBIE MASK in full color on the back cover of this issue) and his recently-completed "NEANDERTHAL MAN" which is in reality more of a make-

the clown at midnight

He can say that again! Who else has designed and created all the monsters for Hollywood's

PLEASE
DON'T
SQUEEZE
MY
FLEAS!



Obviously, if Ape Pix ever go out of style, Langdon can always hock it as a hippy berber! (One of many appliances worn by simian stars Raddy McDawall & Others in the PLANET OF THE APES series.)



**The completed product: The Neanderthal Doll. You wind him up and he invites you to his club.
(You should see the size of his club!)**

up than merely a mask. Each creation varies with Verne's moods & feelings at the time and he works alone, hand-finishing, making up and laying hair on each mask. "That's the only way I know the mask will turn out the way I want it to. I don't need a factory with 12 people to mess something up for me."

Everything is done at Langdon's home-studio, usually in the early hours of the morning. "That's when I do my best work," related Langdon, "when it's quiet, the phone isn't ringing and Dawn (his beautiful wife) is watching the all-night movies. Sometimes she'll sit with me when I sculpt but usually she likes to wait to see the final finished mask."

And his finished masks are spectacular. Made of heavy specially-formulated make-up rubber, each is truly a work of art and reflects the studio craftsmanship quality for which Verne Langdon has become known.

friend of "the fiends"

Langdon has long been a devotee of filmland frightsters, as his many scrapbooks confirm. He has made up most of Hollywood's top stars, including Vincent Price "and the late, wonderful Boris Karloff." As Langdon told me, "I love working with Vincent; he is fun to be around. And of course there will never be another gentleman like Karloff—I made him up a number of times and of course we did the album—and it was always a great pleasure for me to watch him work. The man was a dedicated artist."

But of all the make-ups he ever did, Verne is proudest of his new masks: "These combine the efforts of many years and are perhaps the best representation of my work."

And even as he continues to create new masks, there are many other projects in the planning stages which Langdon hesitates to discuss.

dracupuncture

As my interview with Verne Langdon came to a close and the clock ominously struck 3 (a.m.!), I felt a little foolish that I had worried over a midnight meeting with a monster maker. After all, there was absolutely nothing sinister about Verne Langdon. As I got up to take leave, my host cordially offered me another glass of wine. It was only then that I noticed he hadn't touched his own glass. I asked him if he might join me in a toast but he declined, offering a strangely familiar explanation, "I never drink ... wine."

It was still pretty damp & foggy as I drove away & down the deserted canyon, which probably accounts for the sore throat I am still nursing. But if these little puncture marks on my neck don't clear up pretty soon I'll have to tell my doctor about my evening with VERNE LANGDON, MASTER OF THE MASKS!!!

END



Meet Verne's Model, Creepy Suzette, otherwise known as THE ZOMBIE. This mask was featured on the cover of CREEPY, and is available exclusively to readers of FAMOUS MONSTERS from Verne Langdon. See back cover of this issue.



Preparing a puppet likeness of the wonderful man who left us in 1969, the late Master Monster Boris Karloff.

EVEN THE CHILDREN KNOW

once a monster, always a monster

Steven Utley & Howard Waldrop relate an
unknown episode in the stormy life of
one of the world's most famed & feared Monsters

HE shambled across the plain, drawn against his better judgment by the lure of the lighted city, carried forward by the promise of food with which to satisfy his empty, aching belly, borne along by the persistent, futile hope for human companionship.

The few trees around him twisted and dipped, shivering like figures beheld in nightmares. The wind gusted and moaned. And before him lay the city, full of lights, full of life. A storm was coming in from the east but he paid it no heed until lightning split the sky directly overhead. For a moment he became the mindless monster he had always been called, snarling and shaking his fist at the elements in a display of impotent rage, but his fury quickly passed. A few drops of rain pelted his upturned face as he regarded the boiling, blue-black cloud masses above. Then he resumed his lumbering gait, pacing the oncoming storm toward the city of men.



"The mindless monster... snarling and shaking his fist... in a display of impotent rage."

The lights started to die as he drew closer. Humanity was going to bed, leaving Nature to dance and howl as she would about the tops of the buildings. The streets were assuming the aspect of tunnels as the darkening skies roofed them over. Houses seemed to lean crazily in the cold, dead air. The wind suddenly began to blow, thunder rumbled through the city's brick-walled chasms, rain hammered on shingles and cobblestones, lightning played above cornices and eaves where cowering winged things incomprehendingly waited for abatement.

The storm was truly a mindless monster.

To the city with the first tentative breath of chill, gray air, the first wave of rain, came another monster.

Wind and water drove him across a marshy, weed-overgrown kirkyard to the crumbling shell of a long-abandoned building on the outskirts of the city. He had nothing with which to make a fire, but down in the cellar, among disintegrating stone and rotting timbers, he found a pile of dirty, smelly rags in which to curl up. His search for food would have to wait until the storm had subsided, he told himself.

Exhausted, he lay down in the darkness and went to sleep almost immediately. His dreams erupted with lightning, murder and anguish.

They came while he slept.

Thirteen men and women in heavy black cloaks filed noiselessly into the cellar and shook water from their wraps not a dozen feet from where the unnoticed sleeper lay buried in rags and shadows. Some of the people bore candles, cloth

and victuals. One man carried a curved black blade with a jewel-encrusted handle. Another held in his knobby-knuckled old hands a heavy, black-bound tome with rusted metal hinges. A third man clutched to his side the tied and gagged form of a young girl. The caped coven quietly moved to the far end of the cellar, where they lighted candles and began piling stone and brick to make a crude altar.

The sleeper in the shadows awoke with a soft, startled gasp as stone scraped against stone. *Had the mob found him again?* he wondered in a split-second of recurring panic. He crouched in his hiding place and watched, wondering, as the intruders finished constructing their dais and covered it with red and black cloths. More candles were lighted. Strange patterns were drawn upon the dirty floor with bits of chalk in accordance with instructions read aloud from the black book. Throughout these preparations the child whimpered and cast terrified looks at the darkly gleaming knife on the altar.

When all had been made ready, the girl was lifted and stretched across the mound of stone. One of the cloaked men positioned himself behind the dais, the blade in one hand, the writhing child held down with the other, while the remaining members of the coven knelt before him. They began to call upon the Dark and Terrible One to bear witness to this demonstration of their faith.

The watcher at the back of the cellar curled his great gnarled fingers around a chunk of rock and raised it before his face, feeling but not seeing the enormous cords stand out on the back of his hand and the underside of his wrist. He did not



"Thirteen men & women in heavy black cloaks filed noiselessly into the cellar. Some bore candles, cloth & victuals."

fully understand what these people were doing but he understood the small child's role in their grim proceedings. As the kneeling forms at the altar continued to moan and sway in their places, he momentarily entertained the idea of taking the girl away from the would-be murderers and bearing her off under one arm to keep him company in the wilderness.

It was a foolish thought.

Nowhere are you unknown, he told himself. Nowhere are you not dreaded. Even the children know who you are. Even they have been taught to fear and hate you.

He eyed the child on the dais longingly for a second and then started to lay the piece of stone aside. He had no real grudge against the cloaked people and owed the little girl nothing, nor would it do to have anyone in the area discover that he still walked the night. The mob would come with its torches and guns and dogs. No, it would be better to slip away quietly. The door was but a few feet from his hiding place. So engrossed were the men and women with their ceremony that he could easily leave without being detected.

The man standing behind the altar raised the knife. The babble in the cellar ceased. The onlookers trembled with unholy anticipation, and scraped nervous pink tongues across dry lips as they saw him tense to drive the blade downward into the girl's throat.

Hell would have blood this night.

But it would not be the child's.

Afterwards, the one in the shadows would never be able to explain to himself why he did what

he had just decided not to do. All that he would ever know was that, at the last possible instant, he stepped forward and let fly with a chunk of stone. It struck the knife-wielder full in the face with a crunching smack and hurled him back against the wall behind the dais. The others gasped in unison and wheeled to see the attacker place himself between them and the door. Then, as he strode forward into the uncertain glow of the flickering candles and they began to perceive his form, taking note of the giant frame and mismatched parts, the watery yellow eyes and dust-dry mummy's face, they started to scream.

This was not one of the demons upon whom they called.

But this was a demon nonetheless.

They knew what he was. They knew who he was. Recognition blazed in their eyes as he ripped and broke and flung their bodies about the tallow-lighted cellar.

When his rampage was over, he stood panting, alone, amid shattered bone and mangled flesh. The girl on the altar appeared to have fainted, so he removed her bonds, then stroked her arm and face until he saw her eyelids flicker.

This time, he thought as he bent over her, this time, perhaps, it will be different—

The child opened her eyes, looked straight up into her saviour's face and shrieked with horror.

Even the children know, he thought bitterly when he left the ruined building and plunged back into the storm. Even the children!

The son of Dr. Frankenstein, whose Mother was the lightning, lumbered into the limbo of lost souls.

END

MYSTERY PHOTO NUMBER 68

THE MAD HATTER STRIKES AGAIN!

Is it Wallace Beery in THE PREMATURE BERRY, Al? Is it Buddy Baer as the GIANT FROM THE UNKNOWN? Is it Noble Johnson in THE GHOST BREAKERS?

Admittedly "rotten" is a rotten way to spell "rotten" but if you'll re-arrange the letters (oops, letters) in FRIGHT OR ROTEN you'll have the title of this 40-year-ago feature film which featured the late Wally Fard. If you are among the earliest in with your answer, you'll have a chance, sir, (or Ms.) to have your name published in a future FM.



ANSWER TO MYSTERY PHOTO No. 67

Last time the fato was from THE HYPNOTIC EYE. Among those who got DRACULA VS. FRANKENSTEIN right were Tracy Perez, Chris Seward, Pasquale Corrozziere, Wallace Vooks, Fiona McQuarrie, Todd Spino & Peter Barto ("be sure you include our names as we have been trying to get them in FM for the last 5 issues"), Rabt. Mendiol Jr., Paul Jacobs, James Rodgers & Richard Dennis Anderson.

YOU AXED FOR IT!

"Into each life some pain must fall"—to quote an old proverb by the Marquis de Sade which we just made up. Even tho you were thrilled by the thousands at the super YOU AXED FOR IT in our 100th Issue, still, inevitably, there came the complaints: "Where was —?" & "How could you overlook sa-a-sa?!" Well, it came about because of the last minute deaths of MERIAN C. COOPER & ROBERT ARMSTRONG: we substituted a Memorial Obituary for these Greats in place of 10 pictures of your favorites who of course deserved to be in #100. Better late than never we present—



OLIVER REED in THE CURSE OF THE WEREWOLF for BETTY BREWER, VINCENT GARVEY, GREG DAVIS, STEVE RYNDERS & PAUL VAN CLEAVE.



JOHN CARRADINE in THE MUMMY'S GHOST for STAN MATTHEWS JR., DAVID BEARD, JOHN DURFEE, CHRIS SCHIEL & SPENCER HEINE.



FLORENCE MARLY in Special Pose for FM Fans DALE CLARK, JOSEF NESVADBA, DENNIS TRAUB, GREG DAVIS & JAMES CHAI.



SIR CEDRIC HARDWICKE from THE INVISIBLE MAN RETURNS for JOS. J. CATALANO, THOS. H. WOODRUFF JR. & LEONARD KOHL.



BARRY ATWATER in Special Pose for FM Fans DON FANZO, BRIAN LESTER, JERRY PETRILLO, D. KOONTZ & RICHARD D. JANOS.



GLORIA HOLDEN from MIRACLES FOR SALE for JAIME RUSH, KEN GORMAN, LARSON LANE, AL GIULIANI & ROBT. MENDIOLA JR.



VINCENT PRICE for MITCHELL ROBINSON, DAVID & DANNY HOLT, MATT MILLER, STEVE C. KIRSCHNER & JOHN RUTHERFORD.



CARROLL BORLAND Specially Pose for FM Fans JIM WATERS, MIKE BUMP, DON REED, ERIC HOFFMAN, MANUEL WELTMAN & JOE FARRER.



RONDO HATTON as THE BRUTE MAN for DON DOCKENDORF, GARY GABRIELICK, DON HOLDEMAN, BILLY BOND & ANNE BEVERLEIGH.



ELSA LANCHESTER as MARY SHELLEY for PIERRE VERSINS, ELIZABETH ANTEBI, ANNE-MARIE STRZELECKI & TAIMI SAHA.

DEATH TAKES HORROR! DIRECTOR!

Ulmer directed
Karloff & Lugosi

he pictured poe

Edgard Allan Poe wrote "The Black Cat", Edgar Georg Ulmer interpreted it for the screen. He collaborated on the story and directed the Universal version of 1934 with Boris Karloff & Bela Lugosi pitted against each other in a tale as horrifying as "The Pit & The Pendulum".

THE BLACK CAT was re-released as THE VANISHING BODY and in England it was known as HOUSE OF DOOM.



The Stay-Man of Clay flexes his muscles in 1920 film on which Ulmer was assistant cameraman: **THE GOLEM.**

he captured the golem

In 1920 when the Lon Chaney of Europe, Paul Wegener, played the great Clay Creature brought to life in the alchemical days of ancient Prague, Edgar Ulmer was there, assisting the chief cameraman. So probably some of the frames of **THE GOLEM** were shot by him as a young man of 20. He was born in Vienna in 1900 and died in Los Angeles in Oct. 1972.

from faust to atlantis

When the great demonic German fantasy **FAUST** was filmed, the late Mr. Ulmer was assistant to the famous director F.W. Murnau, known to all buffs of the baroque as the director of the silent vampire classic **NOSFERATU**.

John Carradine was directed by Mr. Ulmer in **BLUEBEARD**, the 1944 horror story of the psychopathic French killer which also featured Nils Asther, star of **THE MAN IN HALF-MOON STREET**, one of the better films about longevity.

In 1959 Ulmer directed a poor man's **INVISIBLE MAN** in **THE AMAZING TRANSPARENT MAN**, unfortunately forgettable.

In 1950, on his way to the future and **BEYOND THE TIME BARRIER** in 1960, he paused to direct **THE MAN FROM PLANET X**. Regrettably the script did not offer much to direct but Ulmer did his best. Critic Andrew Sarris once said of him, "Ulmer's camera never falters even when his characters disintegrate."



Karloff casts sinister sidelong glance in Universal 1934 classic in which he co-starred with Bela Lugosi under the direction of the late Edgar G. Ulmer.



Jekyll's offspring went into hiding, under the direction of Edgar Ulmer, when Arthur Shields came after her in Allied Artists' DAUGHTER OF DR. JEKYLL.

Of course one of his characters was called on to disintegrate in *DAUGHTER OF DR. JEKYLL*, 1957, the surprisingly it wasn't the scientist's daughter who meddled with things man was meant to leave alone but kindly old character actor Arthur Shields who turned out to be Dr. Vampire & Mr. Werewolf.

Finally, in 1961, Ulmer made his last film, *JOURNEY BENEATH THE DESERT*, the second remake of *L'ATLANTIDE*. I never saw the early silent version but the 1932 sound film, even with Brigitte (Metropolis Robot) Helm as the irresistible Queen of Atlantis, has to be one of the most boring films of any sort I have ever seen. Sorry about that but it's true. Mr. Ulmer was the production designer & co-director of the latest version to date and, to be frank, I heard such bad things about it that I didn't feel it worth my while to stay up as late as I would have had to in order to catch it on TV.

But if, like Atlantis, Ulmer sank into obscurity with his last film, his brilliant *BLACK CAT* remains a lasting tribute to his talent. At the

time of its release, *Film Daily* said of the film: *In the same category with FRANKENSTEIN & DRACULA, this Edgar Allan Poe horror picture brings together for the first time Karloff & Lugosi. In the story, David Manners & his bride are traveling on their honeymoon in Europe. They meet Lugosi, a psychiatrist, and with him are wrecked in a train carriage conveying them to a small town. The girl is injured and Lugosi leads the way to a nearby house. Here lives Karloff, a mad scientist, whom Lugosi knows of old. Then develops the story of the hatred of these two men for each other and the plans of the madman to sacrifice the young bride as an offering in his strange religious rites. The black cat menace wanders thru the picture. It carries a terrific air of weird unreality and impending calamity that will satisfy the most ardent thrill-hunter.*

So let us not dwell on Ulmer's less than overwhelming works but salute his memory for the classic he left us. Au revoir till the next revival of your *BLACK CAT*, Edgar G. Ulmer.

END



"You stole my wife," says Lugosi to Karloff; "now I'm going to take your life!" From **THE BLACK CAT**, Universal, 1934.

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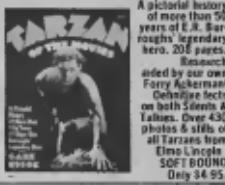
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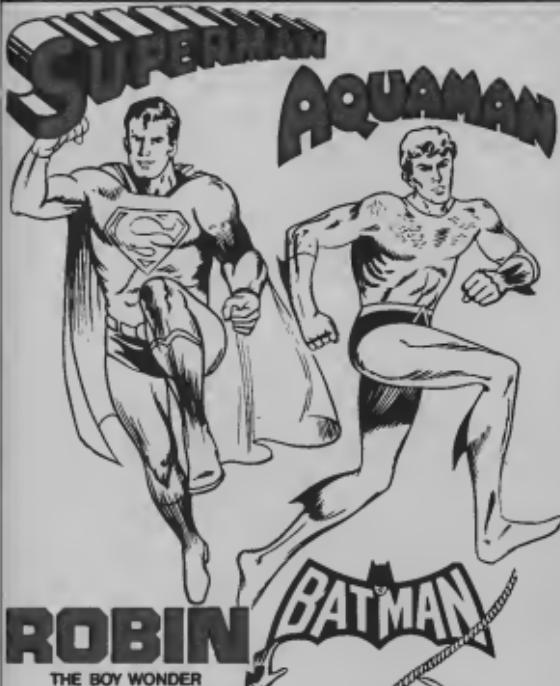
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INQUIRY TO PROF. GRUEBEARD, FAMOUS MONSTERS, 145 E. 32nd ST., NEW YORK CITY, N.Y. 10016

Q Somebody told me that the color of Boris Karloff's face in *FRANKENSTEIN* was green? It was a black and white film, wasn't it?—SAL DONICUSO, Queens, New York.

Q I would like to know who was the makeup artist who did such a great job on Henry Hull in the 1935 classic, *WEREWOLF OF LONDON*?—DALE HERMAN, Vinita, Okla.

Q For we loyal fans of the legendary Lon, but who are but newly brought into the fold, what are the two most important dates in human history?—OTTO SPRENGLER, West Cincinnati, Ohio.



BORIS KARLOFF
Was his face green?

A Strange as it may seem, Sal, Boris (King) Karloff's face and hands were colored green in *FRANKENSTEIN* and the sequels in which he appeared, so his skin would appear corpse-pale on the black and white film. That makeup innovation was the creation of the late, great, Jack Pierce.

Q I hear that FAMOUS MONSTER'S editor, Furry Ackerman, himself, was in a movie recently. What was it? Where can I find out more about it?—JOE HOPWELL, Hammer, West Virginia.

A The Amazing Ackermonster recently was killed in a scene from *DRACULA VERSUS FRANKENSTEIN*. He played a "Dr. Beaumont," & was the new *FRANKENSTEIN* monster's first victim. It's all in FM #89.



HENRY HULL'S WEREWOLF
Who did his makeup?

A The fellow who did Henry Hull's makeup is the same person who did Boris Karloff's *FRANKENSTEIN* makeup and Lon Chaney Jr.'s great *WOLFMAN* makeup, namely Jack Pierce, Universal Pictures' greatest makeup genius behind the sound stages.

Q The soundtrack scores of all the *PLANET OF THE APES* pictures are GREAT! Can you tell me who did them?—BILL RYAN, Westlake, Ohio.

A The genius who composed the *PLANET OF THE APES* scores is Jerry Goldsmith. If you really hunt, you may find the record for the first *APES* film, but it's going fast at fearful prices. Goldsmith also composed the scores to *PATTON*, *SEBASTIAN*, *STAGECOACH*, *TWILIGHT ZONE*, TV's *DR. KILDARE*, *PATCH OF BLUE*, *OWEN MARSHALL*, and literally dozens of others, including *THE WALTONS*.



LON CHANEY
He Shall Not Die!

A The two most important dates in any Chaney Legionnaire's calendar, are April 1, and August 26th. The first date marks when he was born, in 1883, and the second date indicates when the *Man of a Thousand Faces* died, in 1930... but there is a third date, the date when we all forget there was such a sensitive, dynamic actor, Lon Chaney—and may that day NEVER COME.

Q Is it true that the English poet, Lord Byron, was a vampire? I heard this from a monster buff, but my English teacher says she knows absolutely nothing of it. Please clarify.—DAVID ONNO-WICZ, Corvallis, N.Y.

A Well, yes and no. Is that any clearer? You see, in Switzerland, in 1816, Mary and Percy Shelley, and Byron, and a Doctor friend, John Polidori, were reading ghost stories to each other, when Mary proposed they each write one. Byron didn't, Percy Shelley didn't, but Mary wrote *FRANKENSTEIN* as a result, and John Polidori wrote *THE VAMPIRE* (1819). Polidori's vampire was based upon his fair-weather friend, Byron. So, Lord Byron, famed English poet and wastrel, was also a vampire. How do you like that?

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EDGAR ALLEN POEMS

A NIGHTMARE

On a dark, stormy night
By a hill called Acula
As I was walking down right
Out flew from the night:

DRACULA!

I fled to a castle
Fear tingled my spine
And in the dark shadows
I saw FRANKENSTEIN
I fell through a trap-door
I saw a dead man.
I looked in a corner
And there was WOLFMAN!
And so I looked hard
For someplace to hide,
In a closet I saw
Doc Jekyll as HYDE!

I got out of there
And I saw a church steeple,
And inside the church
Were a million MOLE PEOPLE!
As I fled down the road
I spied something crumby
As I went up to inspect it,
Saw it was THE MUMMY!
I saw the Sea-Creature
And was 'bout to scream
When my Ma woke me up
Twas only a dream!

—BRAD JOHNSON
Wauseon, Ohio

KING KONG

There was an old ape named Kong
He said, "I won't fall on that Prong!"
He fell off the building,
Since he bet me a shilling,
I'm perfectly glad he was wrong.

—GENE GALLATIN
San Antonio, Texas

BALLAD OF GODZILLA

Godzilla, oh Godzilla
What a monster you are
One blast of your hot breath
Melts more than a car.

And as if you weren't enough,
You soon had a son
The kid's name's Tad-zilla
From whom folks run.

In "Godzilla, King of Monsters,"
they tried to destroy you so no one would frown
But they forgot the old saying:
"You can't keep a good monster down!"

When you versused the Smog Monster
You killed a mess of sludge.
If you don't believe me,
Ask any monster-judge.

Now you'll still be found
Ready to romp and play
So long as other beasts are 'round;
You'll slay still another day
(Hopefully, just them).

—RICHARD MORGAN
Flushing, N.Y.

THE DRAGON

Be he legend, or be he fact?
If you strike at his story, will he strike back?
Will he flatten you out with a swipe of his tail?
Or step on you, like the tiniest snail.
Will he rip you apart, tear you to shreds?
I think not! For the dragon lives only in our heads.

—TED DRZDZOWSKI
Meriden, Conn.

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GORYSPONDENTS GOSSIP by Walter Windchill

FLASH! Due to the stunning response to the Make-up Contest, the GORYSPONDENTS column this issue features many of the runners-up, in lieu of regular pix of normal readers (how few there are!), so don't try to match pix with items this ish. Just Goryspounder the Gore-response, and hope your pic is in next issue. Poison pen-pals should send their names, addresses and chief interests to GORYSPONDENT, GRAVE-YARD EXAMINER; Warren Publishing Co., 145 E. 32nd Street, New York, N.Y., 10016.



S. PETERSON and technique with serious amateurs, and he is presently employed doing TV makeup . . . A fan of Star Trek, Land of the Giants, and Mummy movies is 11-year-old **DOUG SHIELDS**, 52493 Poppy Lane, Rochester, Mich., 48063 . . . **DAVID WITTKE**, 8, lives at 1514 West Edgerton, Milwaukee, Wisc., 53221, and likes all monsters, especially Wolfman, the Mummy and King Kong . . . **STEVE WITTKE**, 14, 1514 W. Edgerton, Milwaukee, Wisc., 53221, likes all monsters, especially Dracula, and the Phantom of the Opera . . . A 19-year-old filmmaker is **RICHARD PRESTON**, P.O. Box 1144, Champaign, Ill., 61820 . . . **KENNETH E. ZAJKOWSKI**, 506 Center Street, Glenwood, Ill., 60425, is 13, and would like to hear from FM and



S. CORAFELLO

CLASSIF-HYDE ADS

WANTED: Trading cards of Star Trek, Outer Limits, Addams Family, King Kong, James Bond, Lost In Space, etc. Will pay \$6 per card. Send list in fair to excellent condition. Send list what you have to H. Hum, 4128½ Granvalle Dr., South Euclid, Ohio, 44121.

I will illustrate monster comic books (funny or serious) about any movie monster (Dracula, Frankenstein, etc.) for reasonable rates. Greg King, 828 W. 2nd Street, Erie, Pa., 16507

DEVOUT Martin Koseck fan wants any material on Koseck you can provide (personal facts, even). Will accept donations gratefully or pay "unreasonable rates." If you're just another Koseck fan, write anyway. Karen Shaub, Box 8866, St. Pete, Fla., 33738

WANTED: Material concerning Vincent Price. Donna L. Austin, 22 Bryant Lane, Fairhaven, Mass., 02719



C. DAVIS

comic collectors, and amateur makeup artists . . . **BARNEY E. WALSH**, 9409 Crofton Dr., Houston Texas, 77016, says "I am a beginner on teratology, I like Japanese monsters such as Godzilla . . . **KEVIN BIDWELL**, 605 South High, Eldorado, Kansas, 67042, is 14½, and goes for "monster movies where the monster is shown more than a few times. Also, I like movies where the monster doesn't look fake." . . . **STEVE MELLO**, 13, and interested in any and all things having to do with horror. Particularly the new movies starring Chris Lee, Peter Cushing, and Vincent Price, and the Karloff and Lugosi classics. If you're Steve's own age, you can Goryspond with him at 2820 Cottonwood Court, N. Taolock

A.B.G., Aberdeen, Md., 21105 . . . "I freak out in Dark Shadows movies and like to write," is all **PHIL STINE**, 118 Eleventh St., Covington, Ind., 47932, wrote . . . "HE I film my own movies. My all-time favorite is Bela Lugosi. Also, Boris K. Vincent Price & Leonard Nimoy," curtly clues **LAURIE ADAMS**, 19, of Route 2, Box 90, Trenton, North Carolina, 28502

S. FRAKRY . . . "I'm 14, and looking for someone in my area who likes Vincent Price, and is interested in the study of WITCHCRAFT," says **DREW TAUBMAN**, 5703 Babbitt Ave., Encino, Calif., 91316 . . . Finally, **LOUIE ("DRAC") SEDLACEK**, 2715 West 1st, North Platte, Nebraska, "would like to Goryspond with anyone 15 or older about Vampires, witchcraft & story writers (sci-fi and horror) . . ."

J. OWENS

I am looking for any material pertaining to PLANET OF THE APES movies. Send your lists of items and prices to Victor (Boris) Coylida, 9727 5th Minnick Ave., Oak Lawn, Ill. 60453

WANTED: Outer Limits material. Anything to do with the outer limits TV shows. Ted Ostick, 143 Sunnyside Lane, Selmawr, NJ., 07030

WANTED: Back issues of Dark Shadows comics or articles. Also, any material on Star Trek. Write Bill Clammeyer, 543 Martha St., Montgomery, Ala., 36104

A new, soon-to-be released fanzine, "SCREAM AND SCREAM," would like to print good short stories and artwork from FM fans. Send work or for more info, write: Chip Shelton, Stonewall Lane, Bradford, Conn., 06405

Like to play the game of Hyde & Seek? To see if you can flush out of hiding someone who has what you're seeking, you may take advantage of our FREE service by addressing your Wants to CLASSIF-HYDE ADS C/O Warren Publishing Co., 145 E. 32 St., New York, NY 10016.

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FANG MAIL (Continued from page 4)

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KURT VINSON

YOU ACK FOR IT!

As you know, there are many, many people who would like to meet the editor of **FA-
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And as none of the nuts on the late-night talk shows have enough sense to ask you on, there is little chance anyone has of seeing you on TV all across the U.S. right? WRONG!

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WAYNE JOHNSON
South Lyon, Mich.

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TIM MAXWELL

"RAVEN" FOR PRICE

I just thought I'd write in to tell you of my good fortune. Yesterday (March 4), I met Vincent Price! He was doing a narration of Edgar Allan Poe's **THE RAVEN** in St. Louis, and after he was finished, I ran to catch him.

He was standing among some people, talking. I walked up and noticed many things about him. First, he's an extremely tall man, second, his facial features showed what a kind, warm man he is, thirdly his voice is just so fitting with his natural self. I walked up to him and nervously said, "Mr. Price, may I have your autograph?" And with a warm "Hello there!" he said "Sure!" As I held the paper while he sign-

ed it for me, I also noticed the unique way he wrote. Graciously he said "Thank you very much" to me. Astonished and grateful I told him how I greatly enjoy his movies and his narration. He told me that he has just completed a one-man special on Edgar Allan Poe for television to be released soon! To meet him is a thrilling experience for anyone!

I'll never forget it. Thanks for listening.

MARK GREEN
Webster Groves, Mo.

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DAVID WITTKE

LEGENDARY LON

I myself am a fan of FM, and also a fan of Lon Chaney Sr. You have had a filmbook on Karloff (issue #56), and a filmbook on Lugosi (issue #92).

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KENNY TODD
Lincoln Park, N.J.

* FM #102 will be the great Chaney Sr. Issue.—Ed.

MONSTROUS JOKES

Q. What holiday do vampires celebrate to give thanks for so many good meals?

A. FANGSGIVING

Q. If a vampire wants to stay warm in the woods, what does he do?

A. Build a vampire.

Q. What would you have if you crossed a Frankenstein monster with a werewolf?

A. An electric fur coat or a

pinball machine that bites.

Q. What kind of car does the wolfman drive?

A. A nice little wolfswagon.

Q. Where does he keep it?

A. In a barking lot.

STEVEN BILELLO
Brooklyn, N.Y.

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